Meyer
69-5

Pleno Organo

68 Festvor- & Nachspiele

FÜR DIE ORGEL

gesammelt und herausgegeben

von

A. Jos. Monar.

OP. 15.

Verlag der Junfermann'schen Buchhandlung.
(A. PAPE.)
PADERBORN.

VORWORT.

Vorliegende Sammlung bietet eine Auswahl von Orgelstücken, verwendbar bei festlichen Gelegenheiten vor und nach dem Gottesdienste. Absichtlich sind nur Beiträge lebender katholischer Orgelcomponisten aufgenommen worden, durch deren liebenswürdige Bereitwilligkeit es ermöglicht wurde, die Sammlung zustande zu bringen. Ihnen sei an dieser Stelle vom Herausgeber auf's Herzlichste gedankt.

Die katholische Orgelliteratur, welche in den letzten Jahren einen bedeutenden Aufschwung genommen hat, findet leider noch immer nicht die gebührende Anerkennung seitens vieler katholischer Organisten.

Wie dem nun sei, wollen wir hier nicht näher untersuchen. Mit Freuden ist die Einrichtung zu begrüssen, welche die Anschaffung von guten Orgelcompositionen erleichtert, indem dies mit Recht die Kirchenkassen übernehmen.

Ein Verzeichniss der von den Mitarbeitern veröffentlichten Orgelcompositionen folgt nachstehend. Es ist mithin eine Uebersicht über ein gut Theil der katholischen Orgelliteratur beigegeben, deren Anschaffung und Benutzung im Interesse einer würdigen Kirchenmusik und im Interesse des weiteren Emporblühens der katholischen Orgelliteratur auf's Angelegentlichste empfohlen wird.

Bonn, October 1897.

Der Herausgeber.

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Bernards	3	Nummern.	Goetze	2	„	Plag	6 „
Blum	2	„	Hoffmann	3	„	Pütz	1 Nummer.
Dahm	2	„	Kölzer	1	Nummer.	Quadflieg	3 Nummern.
Deigendesch	1	Nummer.	Monar	15	Nummern.	Ravanello	3 „
Diebold	1	„	Pauli	3	„	Renner	1 Nummer.

Rodenkirchen	2	Nummern.	
Schildknecht	1	Nummer.	
Schweich	3	Nummern.	
Dr. Surcynski	2	„	
Veith	2	„	
Wiltberger	3	„	

Verzeichniss

der von den Mitarbeitern veröffentlichten

Orgelcompositionen.

Adler, Emanuel:

Op. 1. Fünf Orgelstücke M. 1,—. C. V. K. No. 1424
„ 4. Sechs „ „ 1,—. C. V. K. „ 1571 u. 1782
} Kothe-Leobschütz.

„ 7. Fünf „ „ 1,—. C. V. K. „ 1690
„ 9. Vier „ „ 1,—. C. V. K. „ 1876
} Aderholz-Breslau.

Bernards, J.:

Op. 9. 36 leicht. Orgelst. mit einem Anh. kurzer Orgelst. in den alten Tonarten (II. Aufl.) M. 1,60
„ 9, No. 2. 27 leichtere Orgelstücke. Präl. und Doppelfuge für volles Werk „ 1,60
„ 12. 6 Fugen . . . . . „ —,80
„ 24. 59 Orgelpräludien . . . . . M. 2,—. C. V. K. No. 809
„ 29. 41 Vor- und Nachspiele . . . . . „ 2,—. C. V. K. „ 1221
} Jacobi-Aachen.

„ 20. 14 Orgelstücke . . . . . M. 1,20. C. V. K. „ 544
„ 22. 54 Vor- und Nachspiele . . . . . „ 2,—. C. V. K. „ 603
Modulationen n. d. 24 Tonarten . . . . . „ —,40. C. V. K. „ 784
} Kothe-Leobschütz.

Op. 53. Orgelstücke in den Kirchentonarten . . M. 2.—. C. V. K. No. 1475 (Coppenrath-Regensburg).

Präludien für die Orgel . . . . . M. 1,50
Leichte Vor- und Nachspiele . . . . . „ 1,25
Grössere und kleinere Orgelstücke . . . . . „ 1,25
} Schott-Mainz.

Deigendesch, K.:

Präludienbuch. II. Aufl. . . . . „ 5,—. C. V. K. No. 1321 (Böhm-Augsburg).

Diebold, Joh.:

Op. 4. Vor-, Zwischen- und Nachspiele zu deutschen Kirchenliedern M. 3,50. C. V. K. No. 304.

„ 43. 50 Orgelstücke für angehende Organisten . M. 4,50. C. V. K. No. 1423
„ 32a. Der Festorganist. 36 grössere Orgelstücke . „ 4,—.
„ 32b. Der vereinfachte Festorganist . . . . . „ 4,—. C. V. K. „ 1253
} Kothe-Leobschütz.

Diebold, Joh.:

Op. 9. 400 Orgelstücke . . . . . M. 5,—. C. V. K. No. 410 (Herder-Freiburg).
100 grössere und kleinere Originalcomp. (25 Mitarb.) M. 6,— (Feuchtinger & Gleichauf-Regensburg).

Goetze, Heinrich:

Op. 1. 15 Orgelstücke . . . . . M. 2,—. C. V. K. No. 506
„ 20. 10 „ . . . . . „ 1,50. C. V. K. „ 760
„ 37. 12 Choral-Vor- und Nachspiele . . . . . „ 1,—. C. V. K. „ 1267
„ 39. 18 Orgelstücke . . . . . „ 1,50.
„ 40. 8 „ . . . . . „ 1,25. C. V. K. „ 1428
„ 42. 30 „ . . . . . „ 1,50.
} Kothe-Leobschütz.

„ 36. 20 leichte Orgelstücke . . . . . „ 1,25
„ 52. 16 Orgelstücke . . . . . } Pietsch-Ziegenhals.

Hoffmann, A.:

Op. 4. 12 „ . . . . . „ 2,— (Pietsch-Ziegenhals).
„ 9. 12 „ . . . . . „ 1,—. C. V. K. No. 1481 (Kothe-Leobschütz).

Monar, A. Jos.:

Op. 2. 12 „ Festvorspiele über Choralmotive „ 2,—. C. V. K. No. 1248 (Schöningh-Paderborn).
„ 6. 90 kurze Orgelstücke in den alten Tonarten „ 2,—. C. V. K. { „ 1952 / „ 1980 } Junfermann-Paderborn.

Pauli, H.:

6 Festpostludien . . . . . M. 2,—. C. V. K. No. 1667 (Paulinus-Druckerei-Trier).
25 Versetten . . . . . „ 1,60. C. V. K. „ 1808 (Schwann-Düsseldorf).
Op. 5. Fantasie für Orgel . . . . . „ 2,— (Junne-Leipzig).

Piel, Peter:

Op. 6. Vorspielbuch (Vorsp. zu den gebräuchl. Kirchenl.). II. Aufl. 3 Bände
M. 12,—. C. V. K. No. 209
„ 36. 12 Orgel-Trios . . . . . „ 1,60. C. V. K. „ 815
„ 37. 12 „ „ . . . . . „ 2,40. C. V. K. „ 815
„ 75. 12 „ „ über Motive aus liturg. Gesängen „ 2,40. C. V. K. „ 1766
„ 76. 64 Orgelstücke in den alten Tonarten . . . „ 3,—. C. V. K. „ 1918
} Schwann-Düsseldorf.

Plag, Joh.:

Op. 6. 56 Orgelstücke . . . . . M. 1,50. C. V. K. No. 1550 (Coppenrath-Regensburg).
„ 13. Orgelstücke . . . . . „ 1,50. C. V. K. „ 1840 (Schwann-Düsseldorf).

Quadflieg, J.:

500 Vorspiele zur Orgelbegl. des Graduale Romanum von Haberl-Hanisch
M. 16,—. C. V. K. No. 1830 (Pustet-Regensburg).
5 Orgelstücke zu der Choralmelodie „Exce Sacerdos“ von Quadflieg und C. Weber
M. —,80. C. V. K. No. 1981 (Junfermann-Paderborn).
Orgelbuch zum Gesangbuche der Diöcese Münster mit 800 Vor- und Nachspielen (Aschendorff'sche Buchhandlung).

Ravanello, Oreste: Op. 25. Sieben Orgel-Trios . . . . . M. 1,20. C. V. K. No. 1882 (Schwann-Düsseldorf).
Sechs Orgelstücke . . . . . (Pietro Cristrano-Rom).
„ 28. Sieben Orgelstücke über Choralmotive . . . . . (Coppenrath-Regensburg).
„ 30. Fantasie in F-moll . . . . . (Rieter-Biedermann-Leipzig).
Drei Orgelstücke . . . . . } Calcografia Musica sacra-Milano.
Versetten über Choralmotive . . . . . }
Fantasie in D-moll . . . . . }
Zwölf Orgelstücke . . . . . }

Renner, J., jun.: Op. 6. Postludium zu vier Händen . . . . . M. 1,—. C. V. K. No. 832 (Kothe-Leobschütz).
„ 19. 12 Orgelstücke . . . . . „ 4,— (Leuckart-Leipzig).
„ 29. Sonate in G-moll . . . . . „ 3,— (Junne-Leipzig).
„ 33. 16 Tonstücke über Choralmelodien . . . „ 1,—. C. V. K. No. 1762 (Pustet-Regensburg).
„ 39. 12 Trios (leichter Pedalsatz). II. Aufl. . „ 2,—. C. V. K. „ 1930 (Bössenecker-Regensburg).

Schildknecht, Jos.: Op. 19. Recitationscadenzen . . . . . „ 1,60. C. V. K. No. 1531 (Pustet-Regensburg).
„ 27. 100 Orgelstücke nebst Anleitung zum Registrieren M. 2,—. C. V. K. No. 1637 (Hug-Luzern).
„ 33. Orgelschule . . . . . M. 7,50 (Pawelek-Regensburg).

Schweich, C.: „Caecilia". 100 Orgelstücke . . . . . „ (Breitkopf & Härtel).

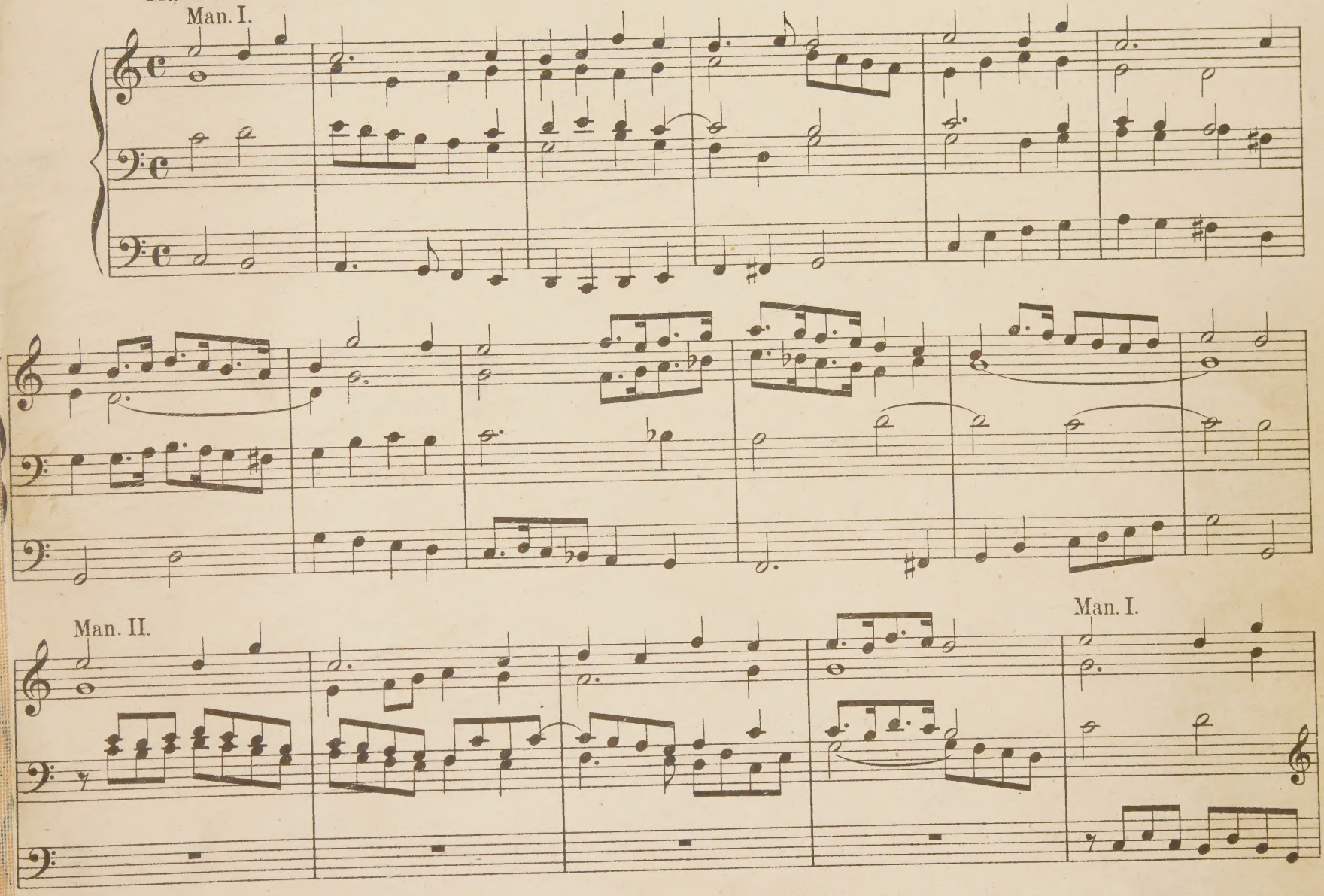
Dr. Surcynski, Jos.: Op. 8. Präludien . . . . . „ 2,—. C. V. K. No. 1033 } Leitgeber-Posen.
„ 12. Präludien . . . . . „ 2,— }
„ 19. 9 Präludien . . . . . „ 1,80 }

Wiltberger, Aug.: Op. 43. Orgelschule, 4 Hefte . . . . . „ 6,—. C. V. K. No. 1367, „ 1941 } Schwann-Düsseldorf.
„ 61. 20 kurze und leichte Trios . . . . . „ —,80. C. V. K. „ 1857 }
„ 65. 10 Orgel-Trios . . . . . „ —,80. C. V. K. „ 1988 }
„ 40. 136 Orgelstücke in den Kirchentonarten „ 2,40. C. V. K. „ 1271 (Pustet-Regensburg).
Vorspielbuch zum Kölner Gesangbuche . . . . . (Bachem-Köln).

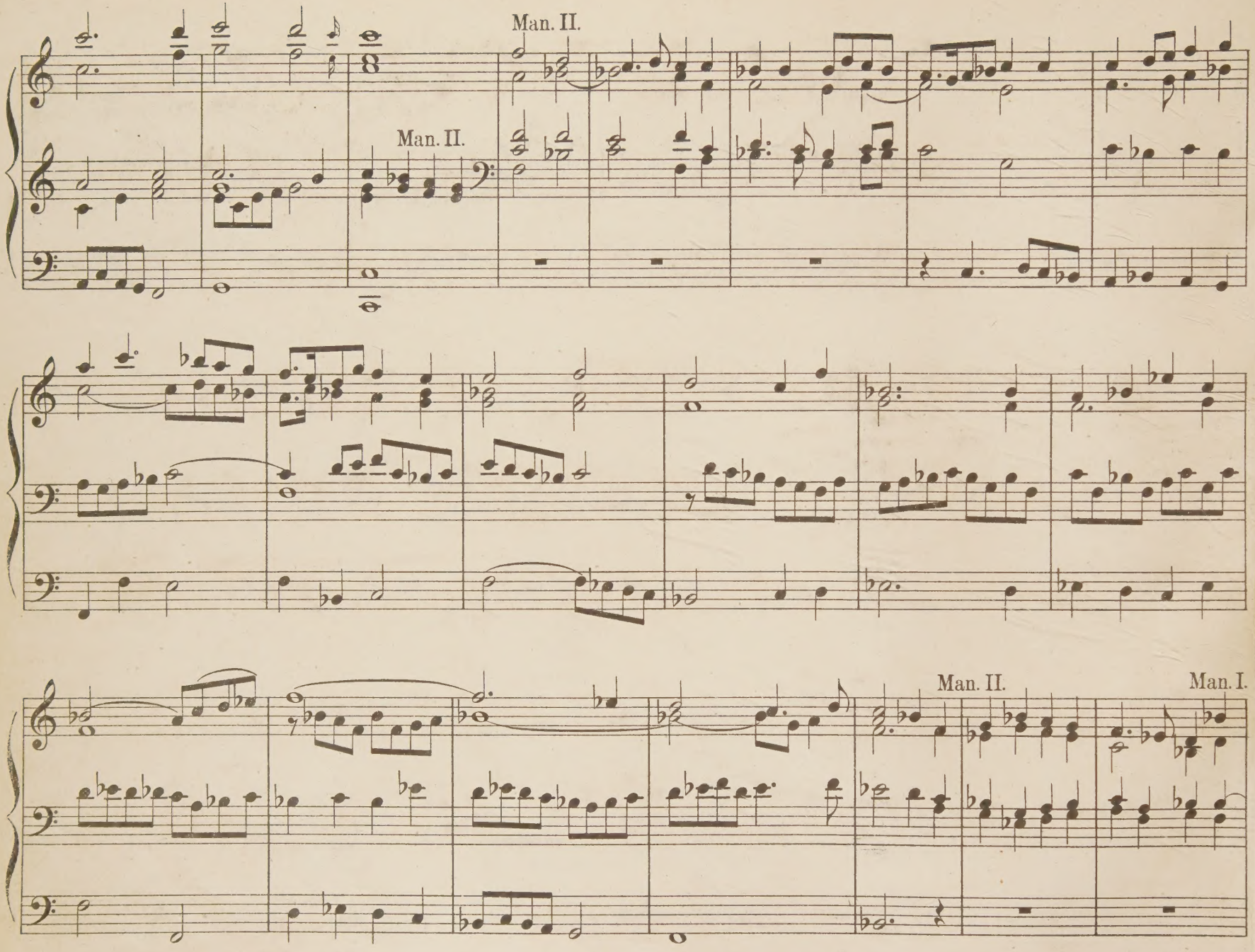
1. Vorspiel.

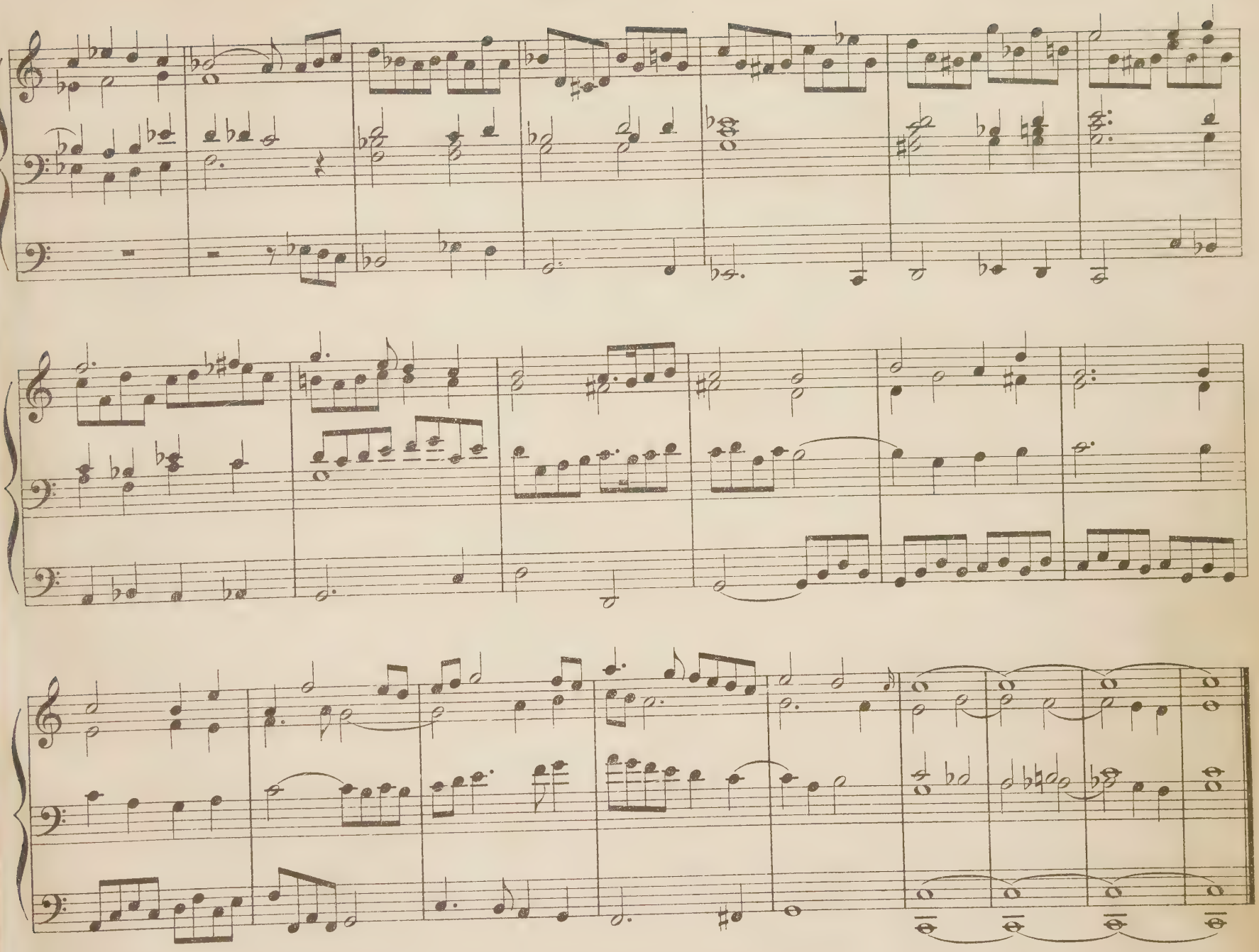
Maestoso. *Volles Werk.*

J. J. Veith, Op. 3. Nº 1.



Stich & Druck von Engelmann & Mühlberg in Leipzig.

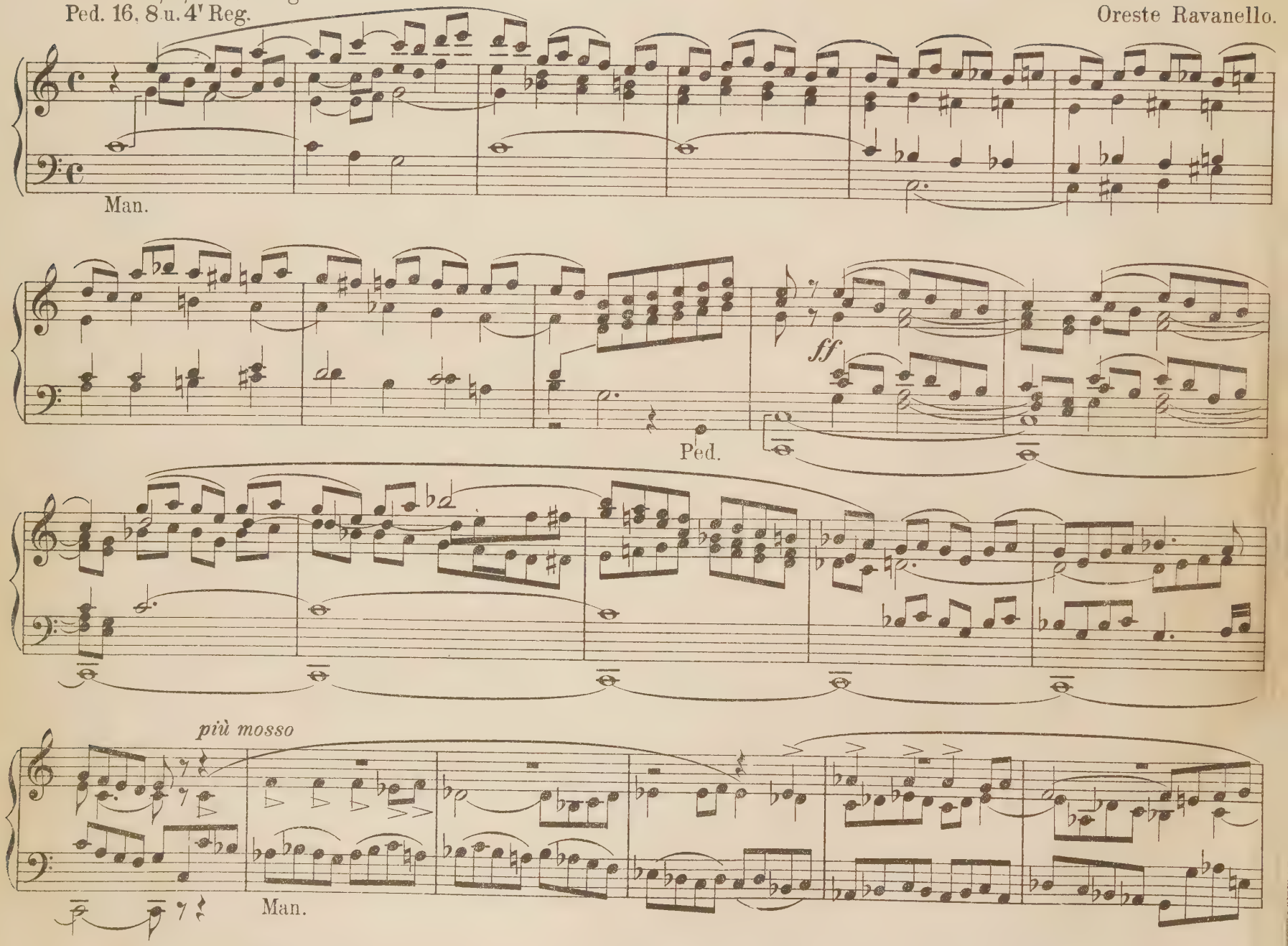

Man. II.
Man. II.
Man. II.
Man. I.

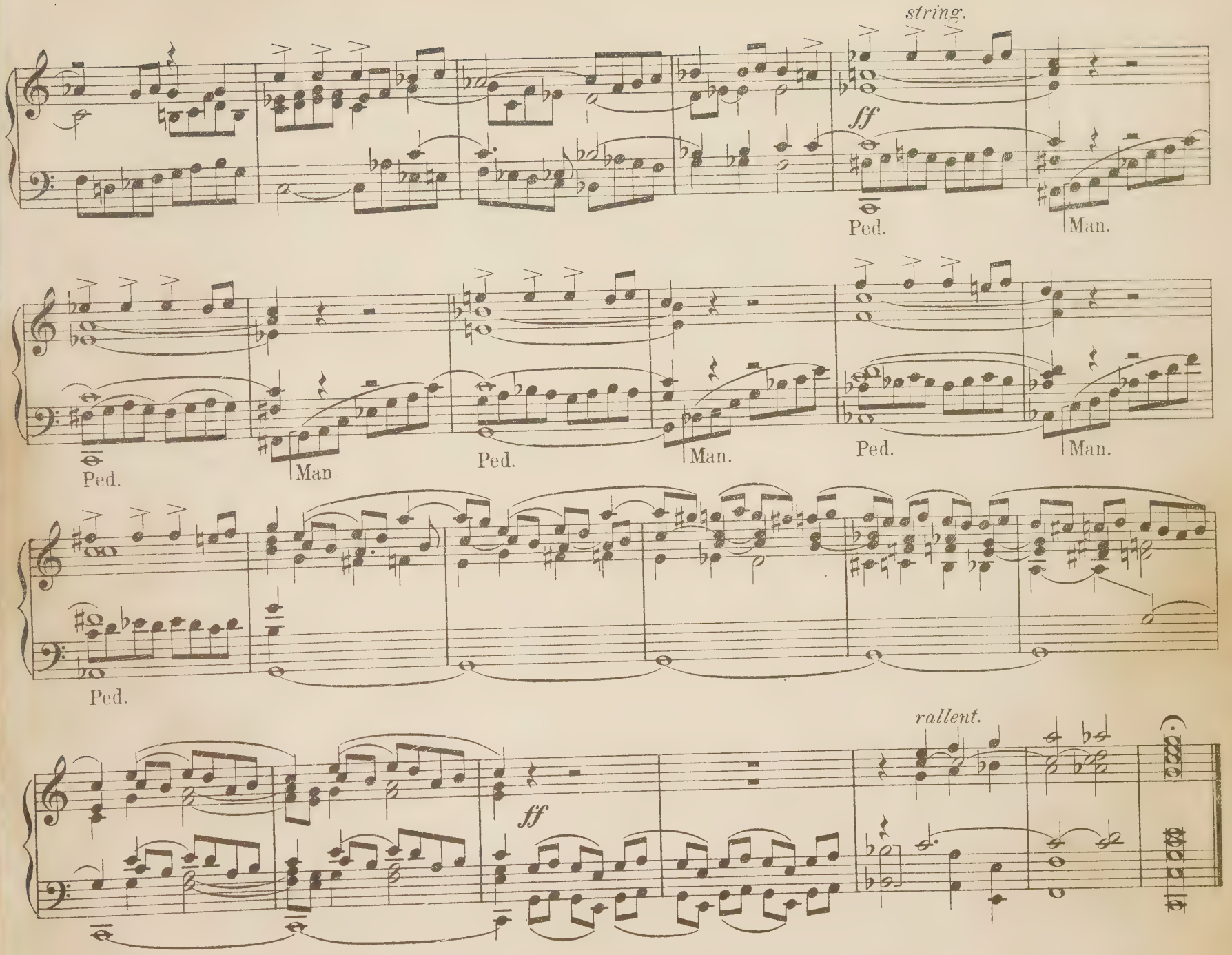


2. Nachspiel.

Allegro moderato.
Man. I: 16, 8, 4 u. 2' Reg.
Ped. 16, 8 u. 4' Reg.

Oreste Ravanello.

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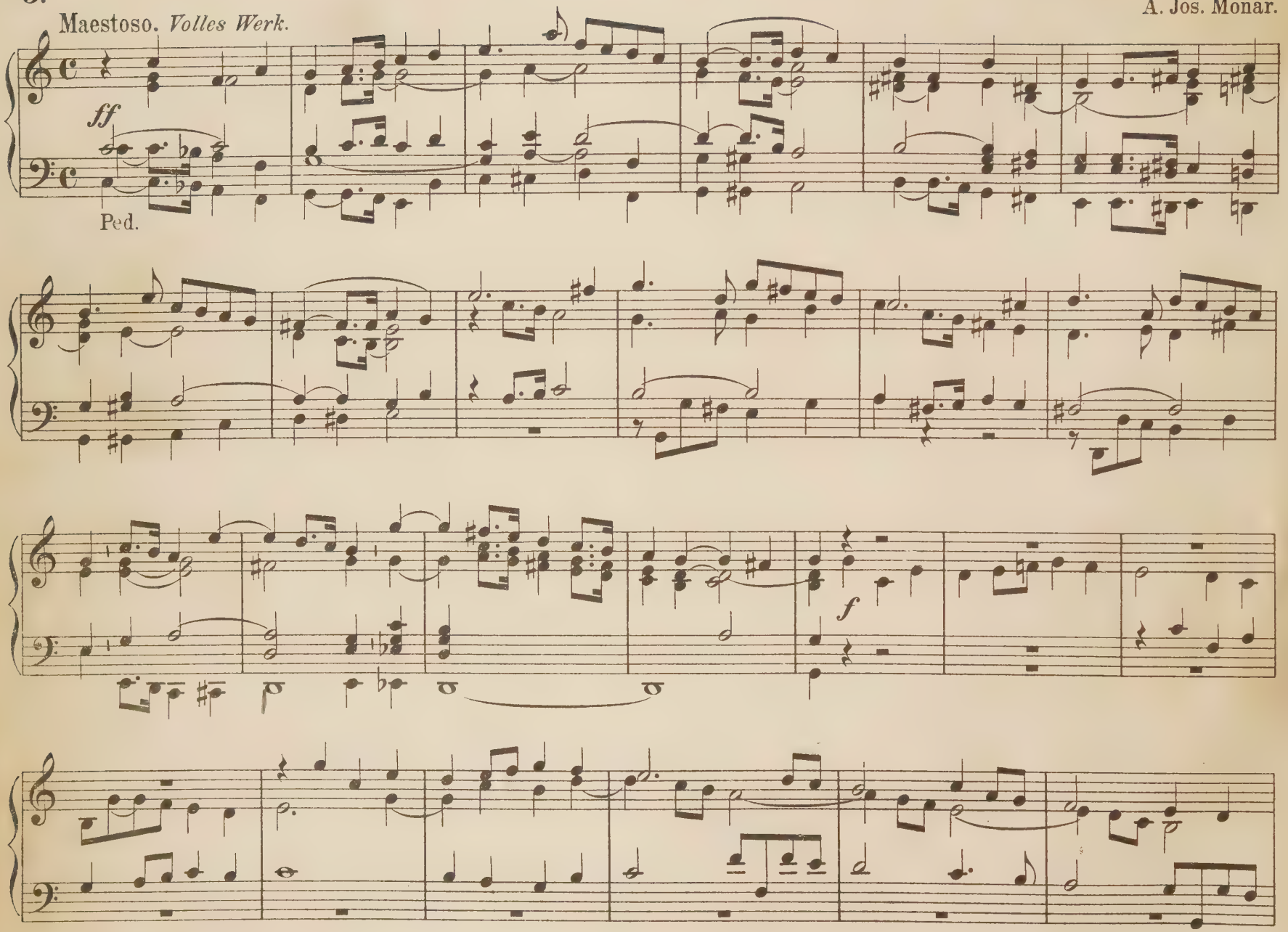
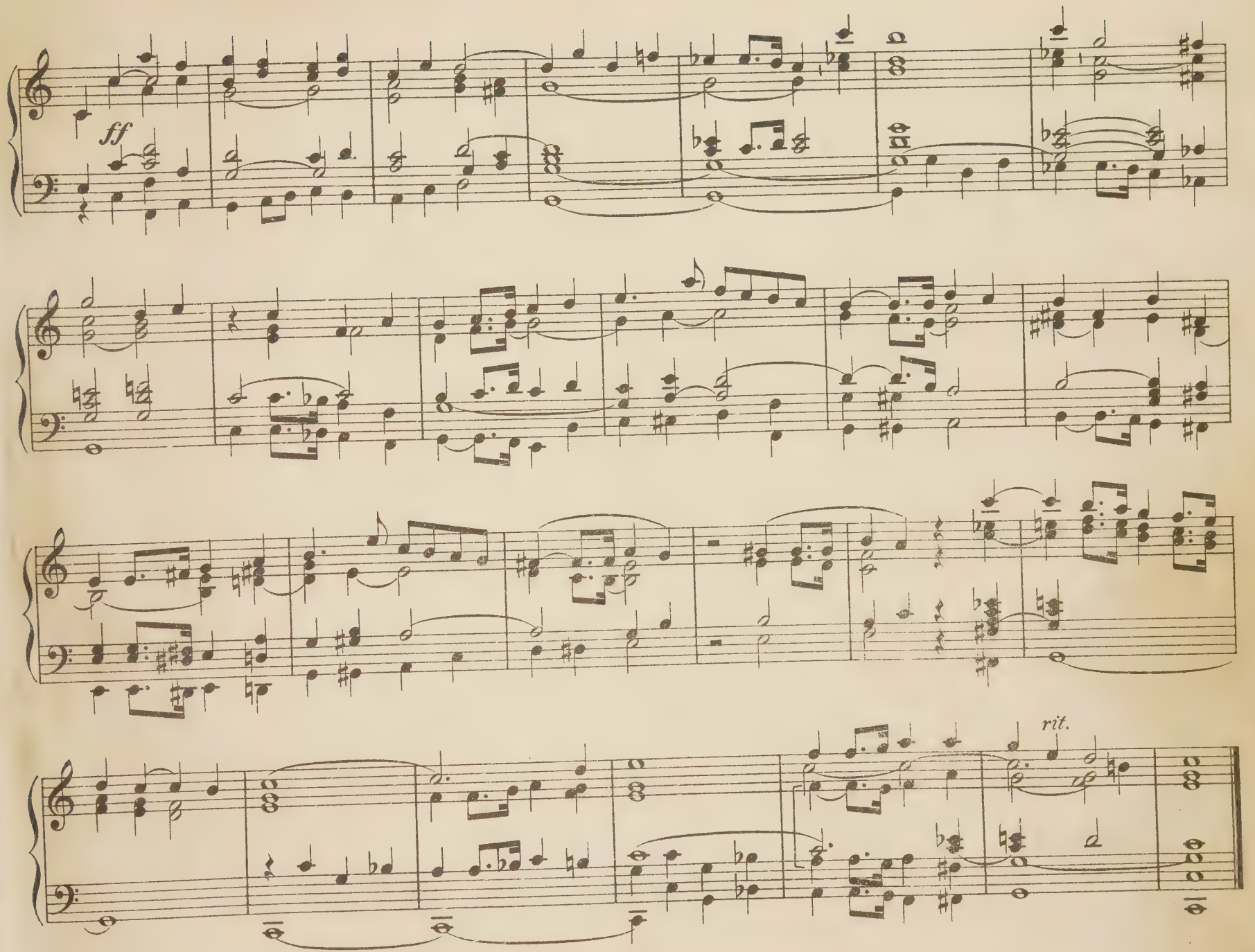
3.

A. Jos. Monar.

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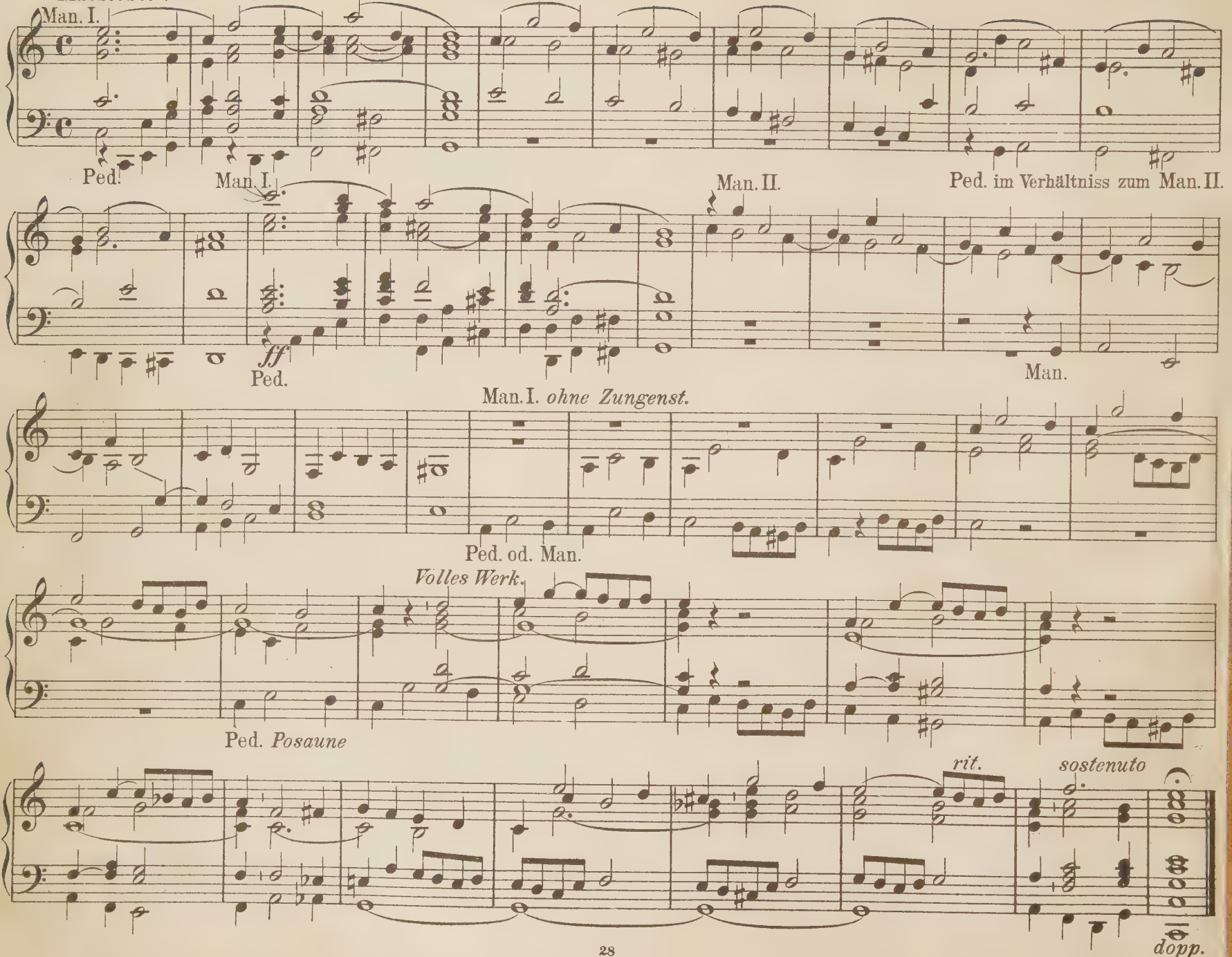
4.

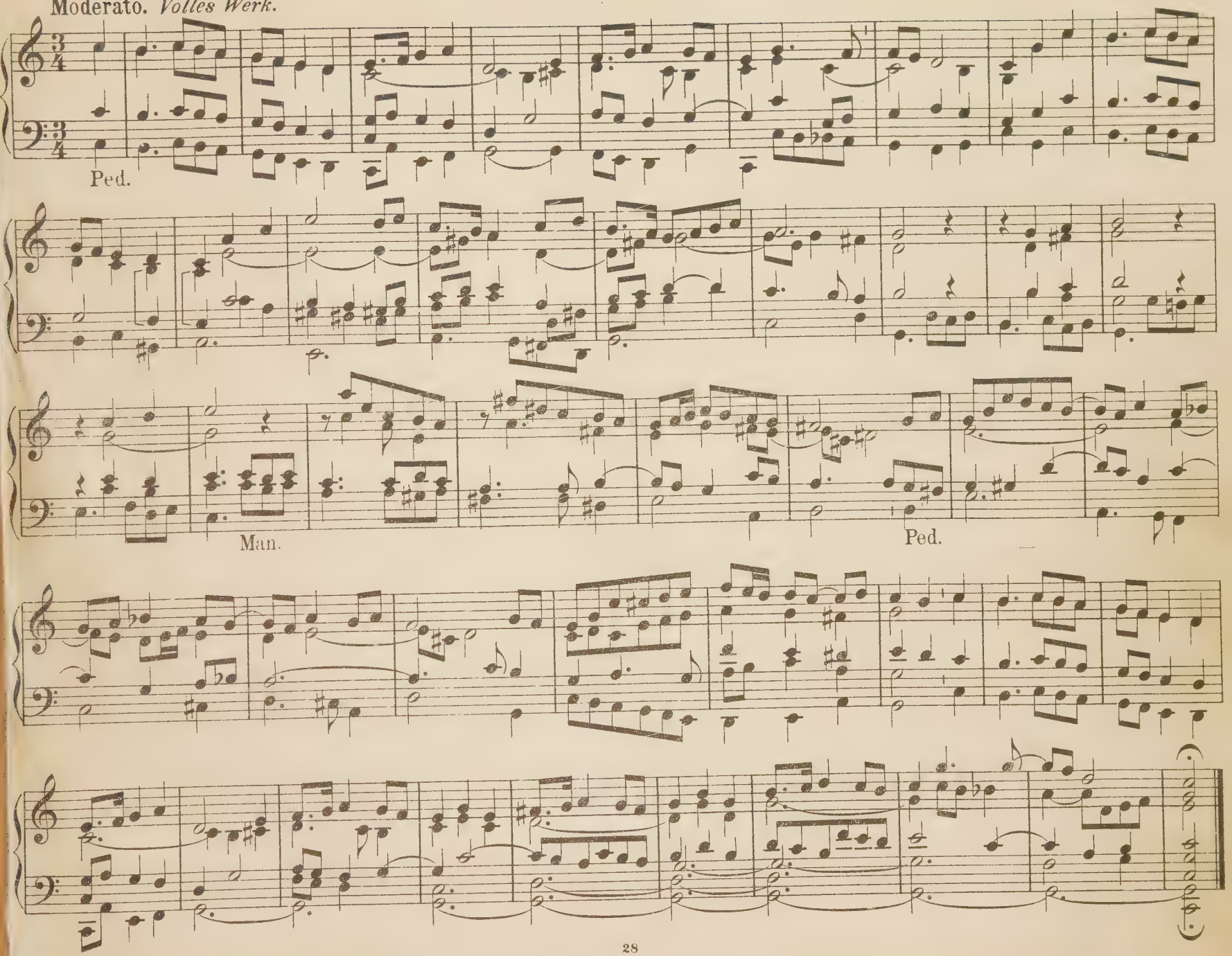
Maestoso. *Volles Werk.* Man. II. A. Jos. Monar.



5.

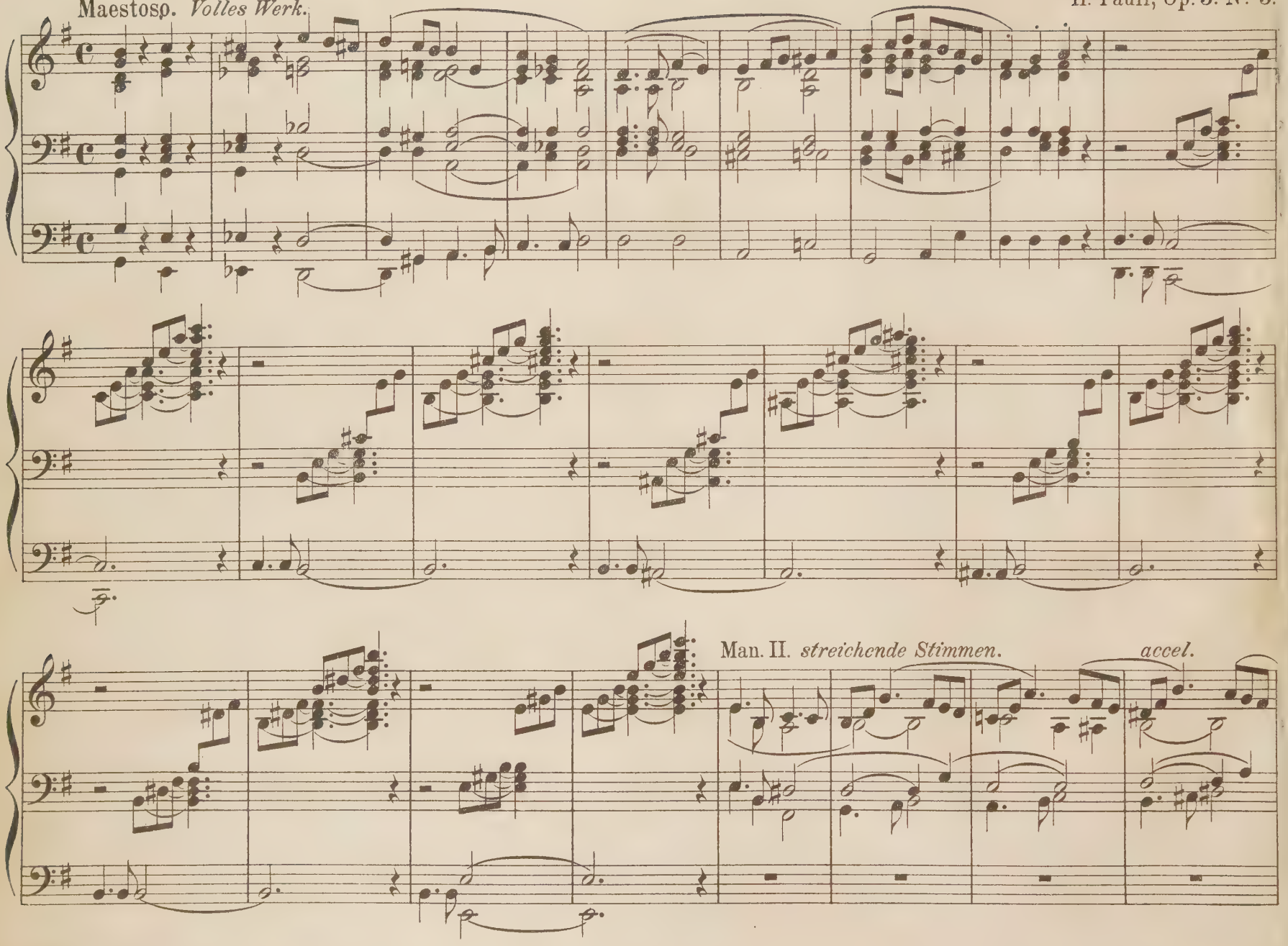
Moderato. *Volles Werk.*

Peter Esser.

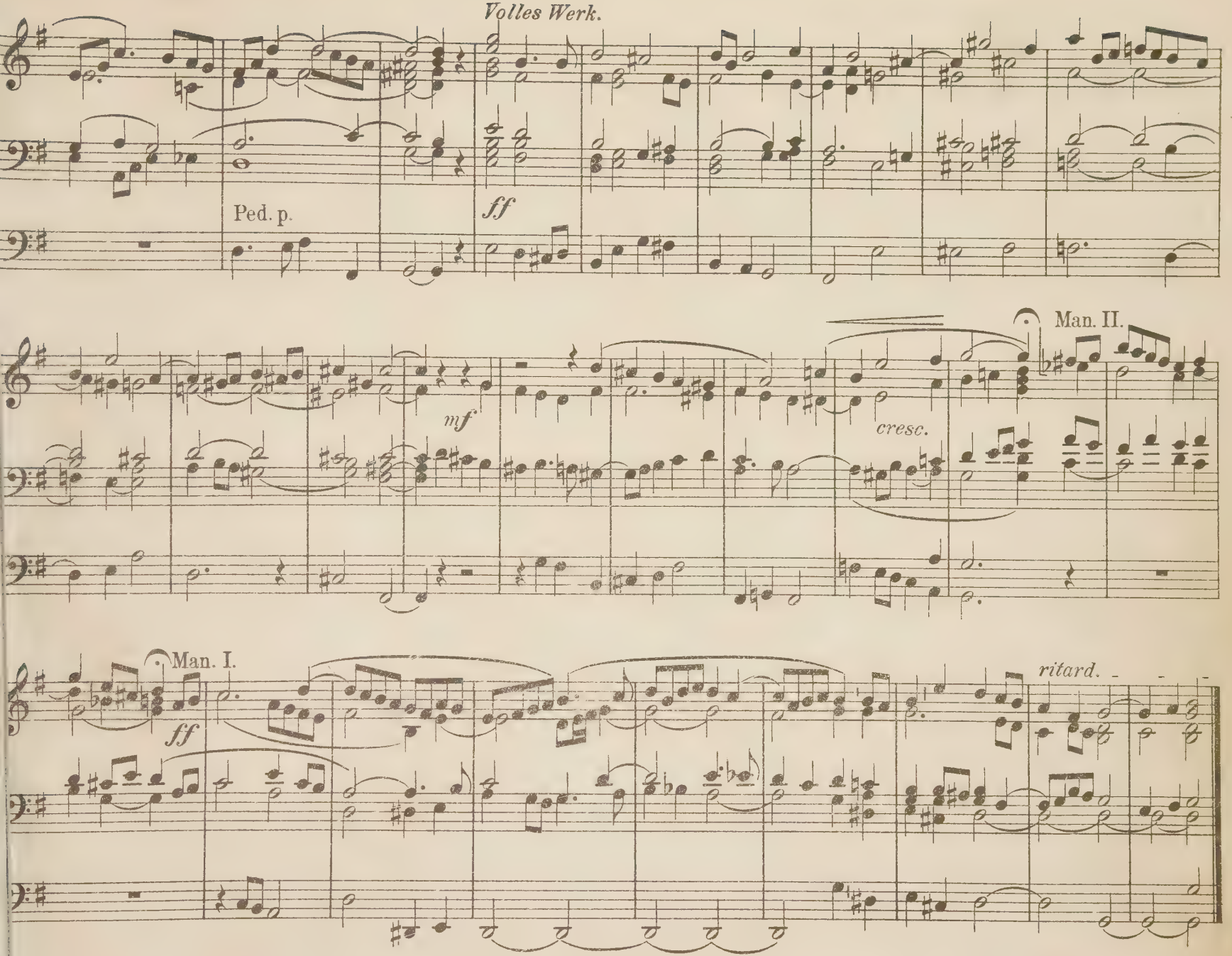


6. Nachspiel im freien Styl.*)

H. Pauli, Op. 3. Nº 3.



*) Eigentum des Componisten.


Volles Werk.
Ped. p.
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Man. II.
mf
cresc.
Man. I.
ff
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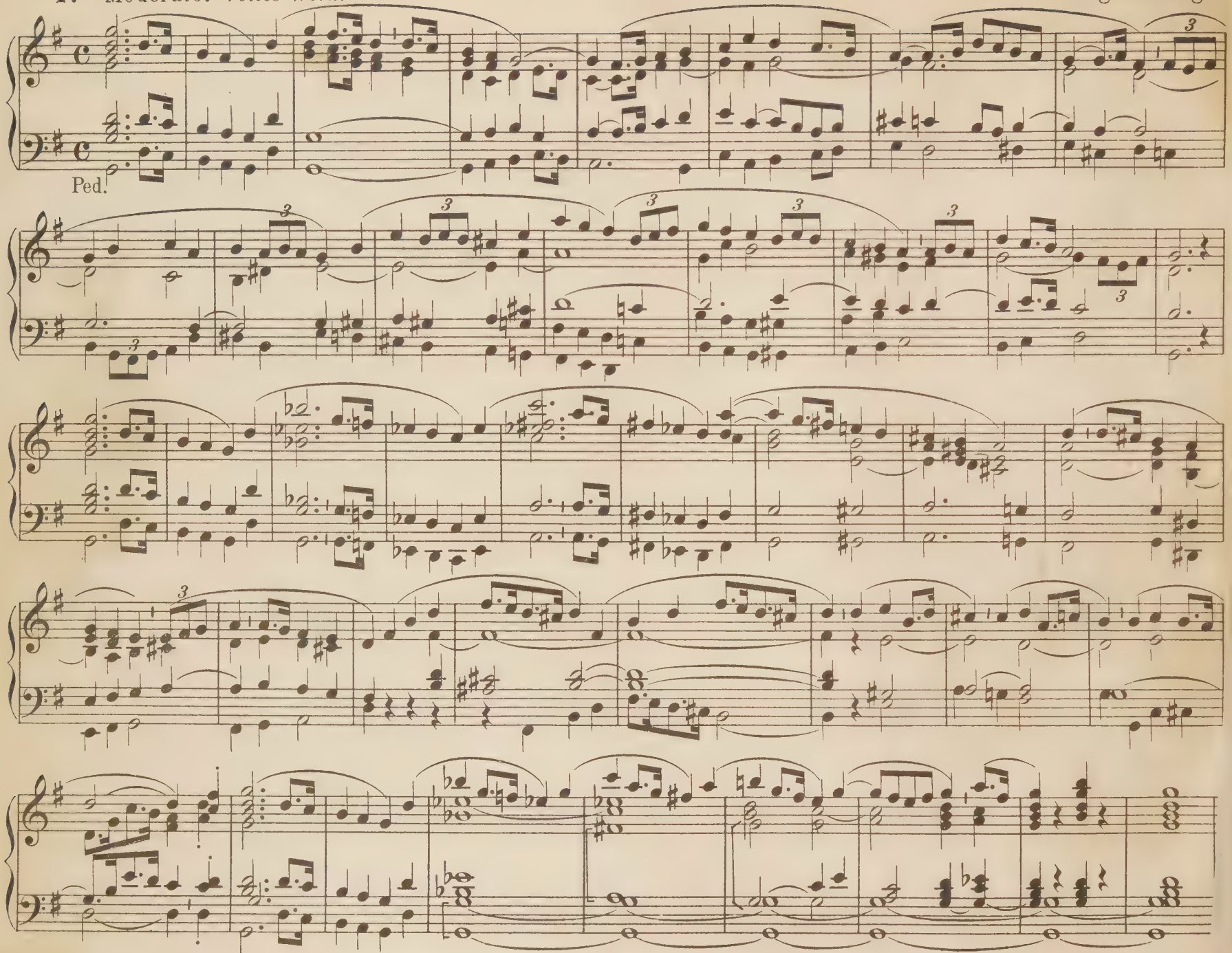
7. Moderato. *Volles Werk.*

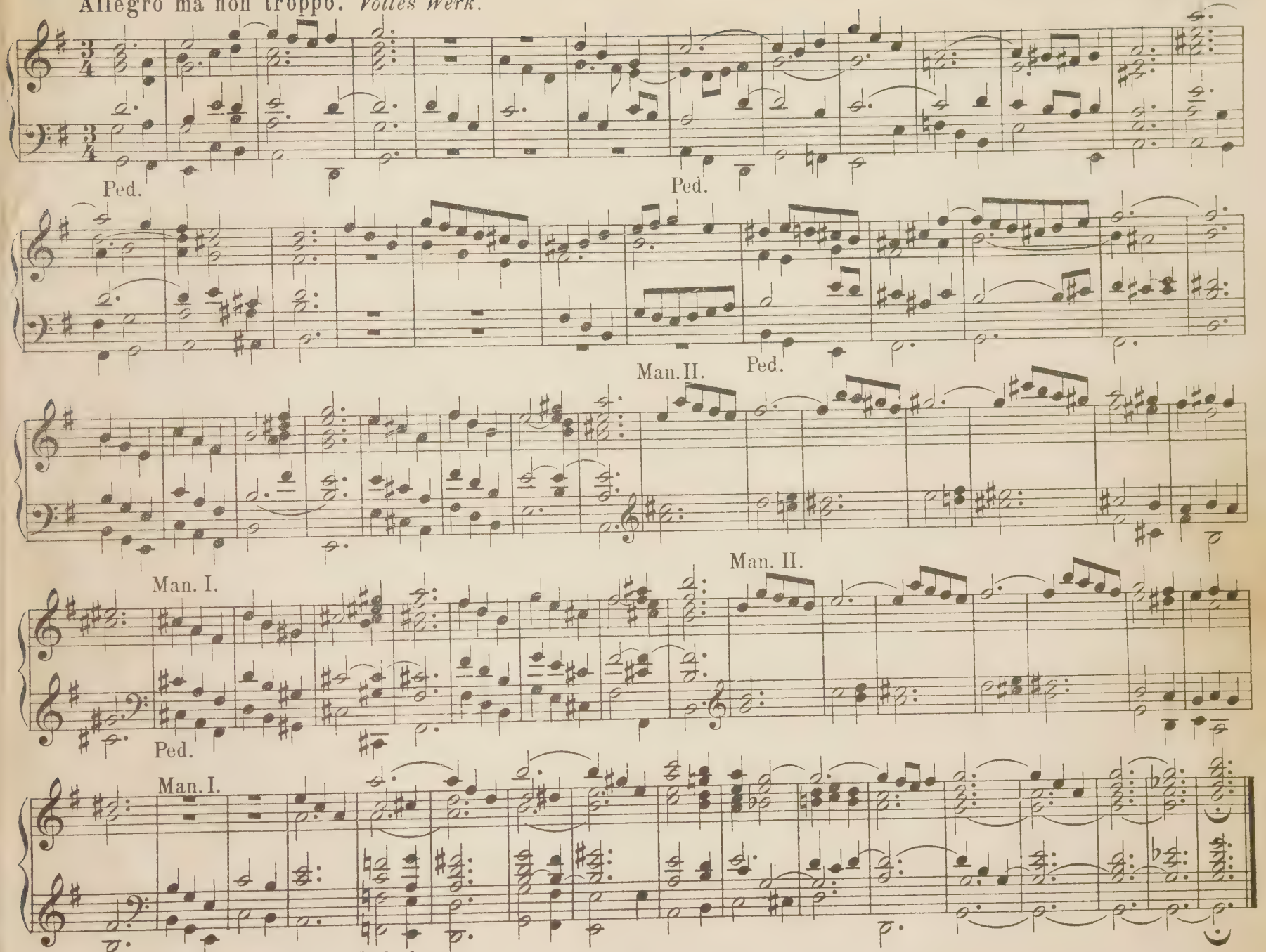
Aug. Wiltberger.



8. Nachspiel.

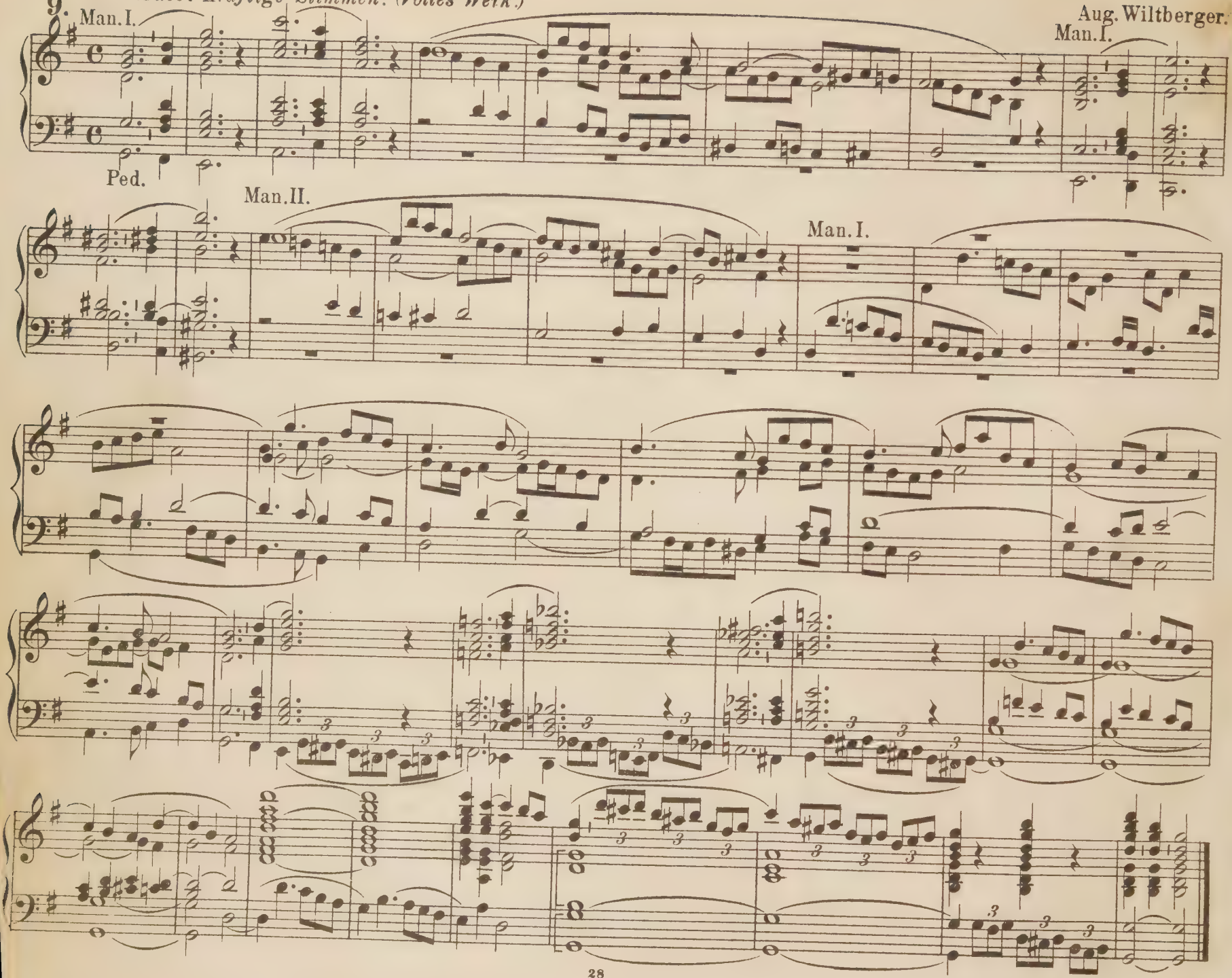
Allegro ma non troppo. *Volles Werk.*

Joh. Plag.

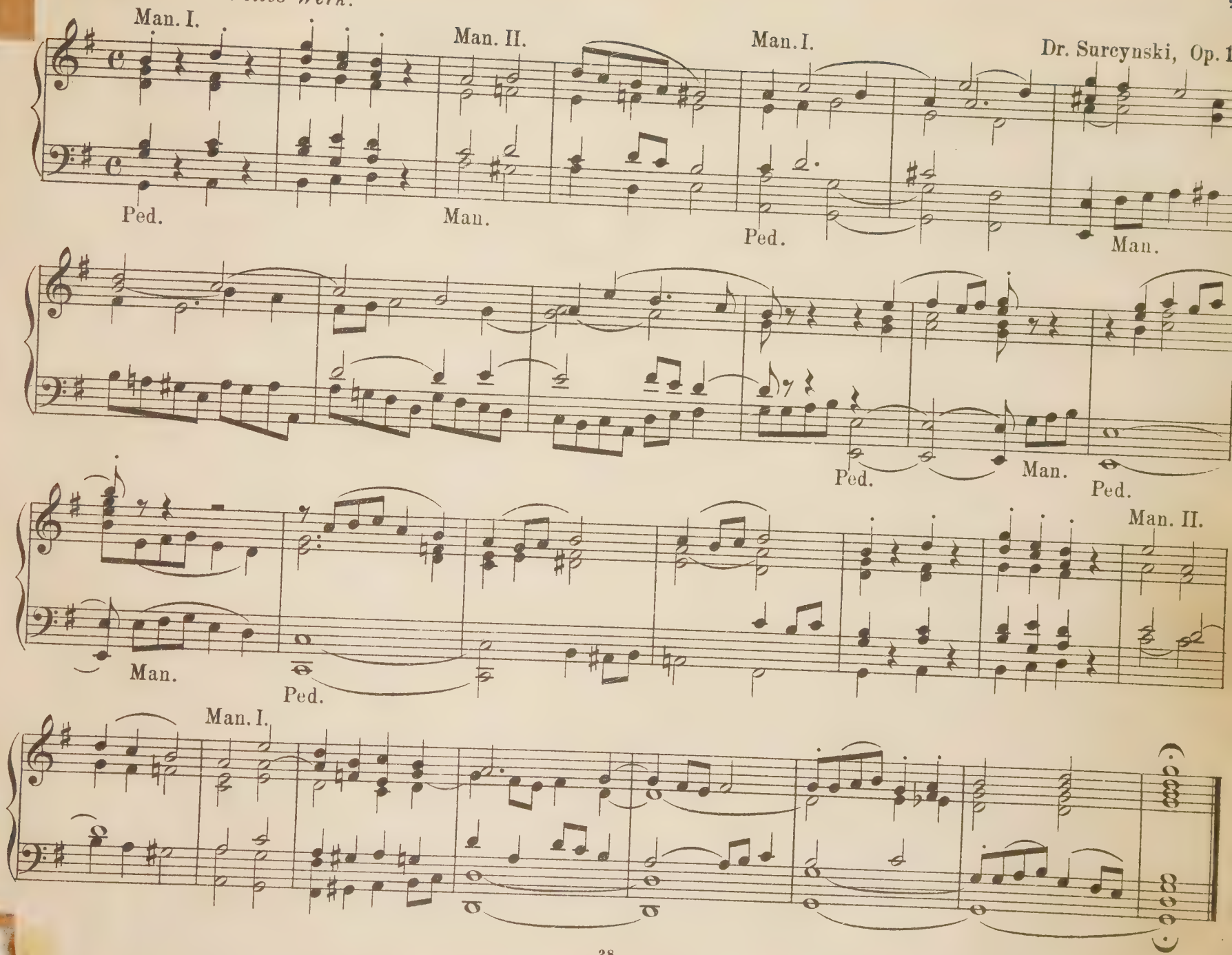


9. Moderato. *Kräftige Stimmen. (Volles Werk.)*

Aug. Wiltberger.

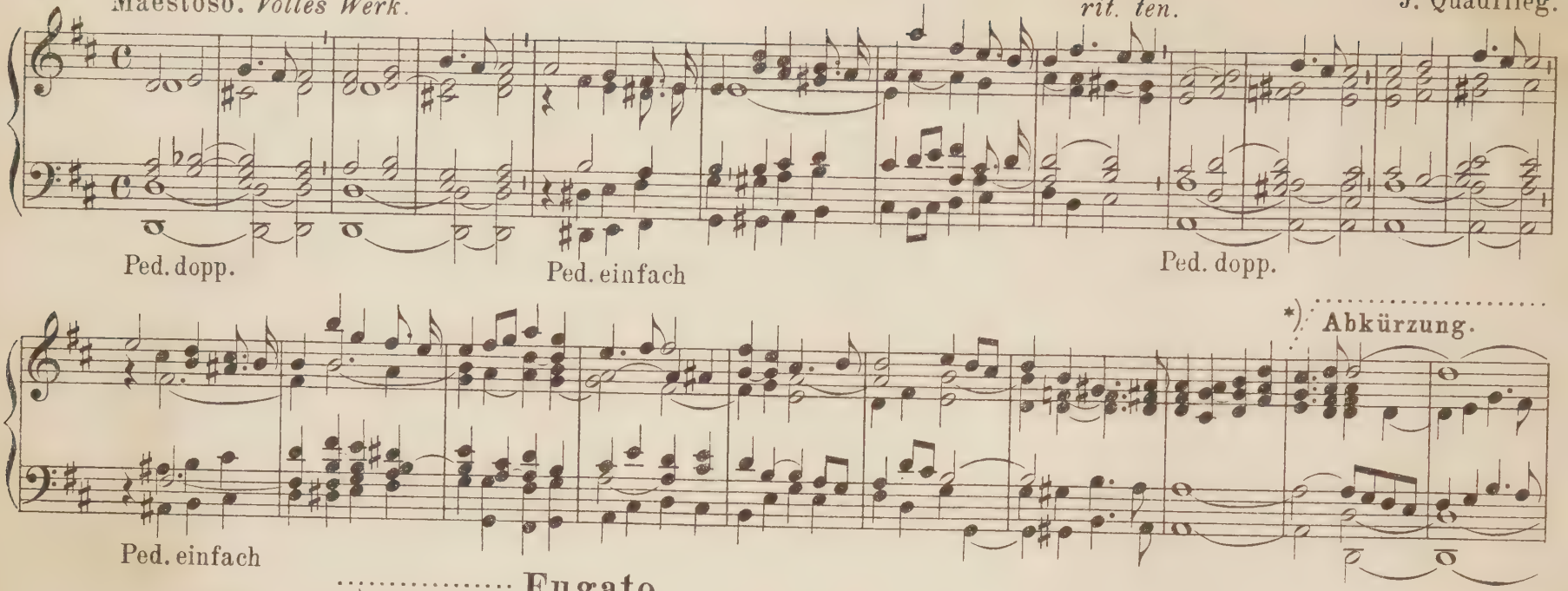


10. Moderato. *Volles Werk.*



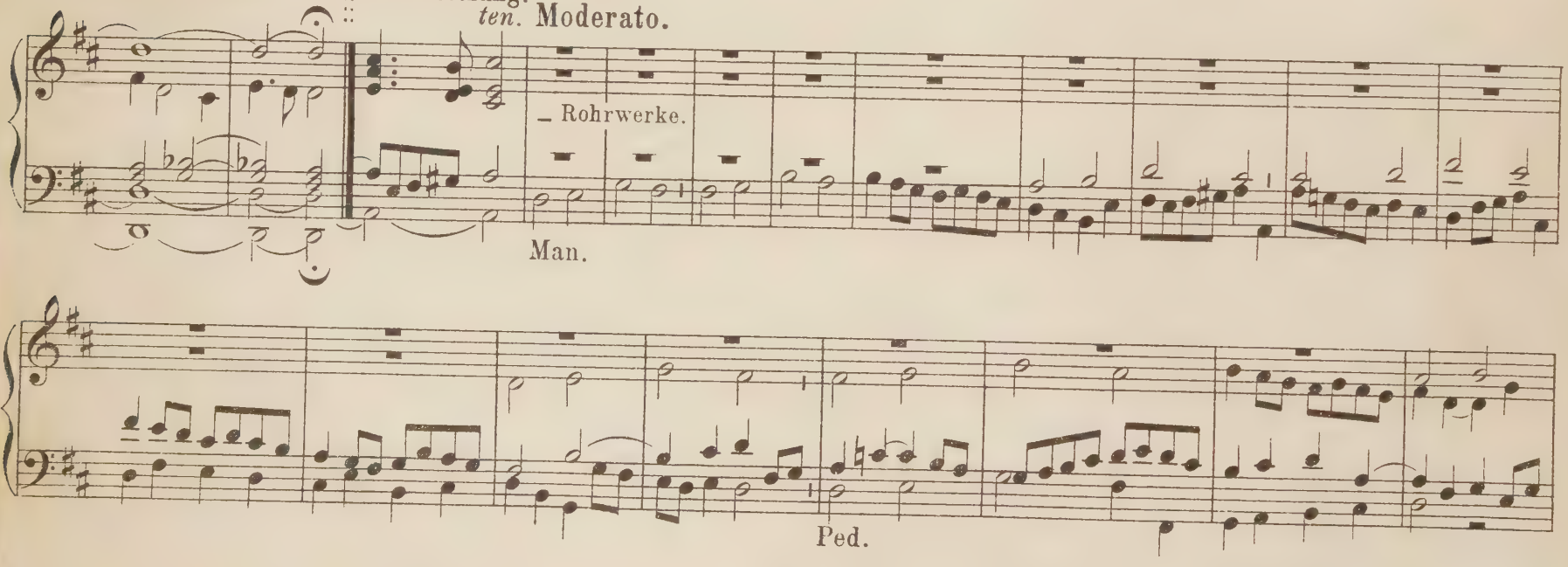
11. Nachspiel.

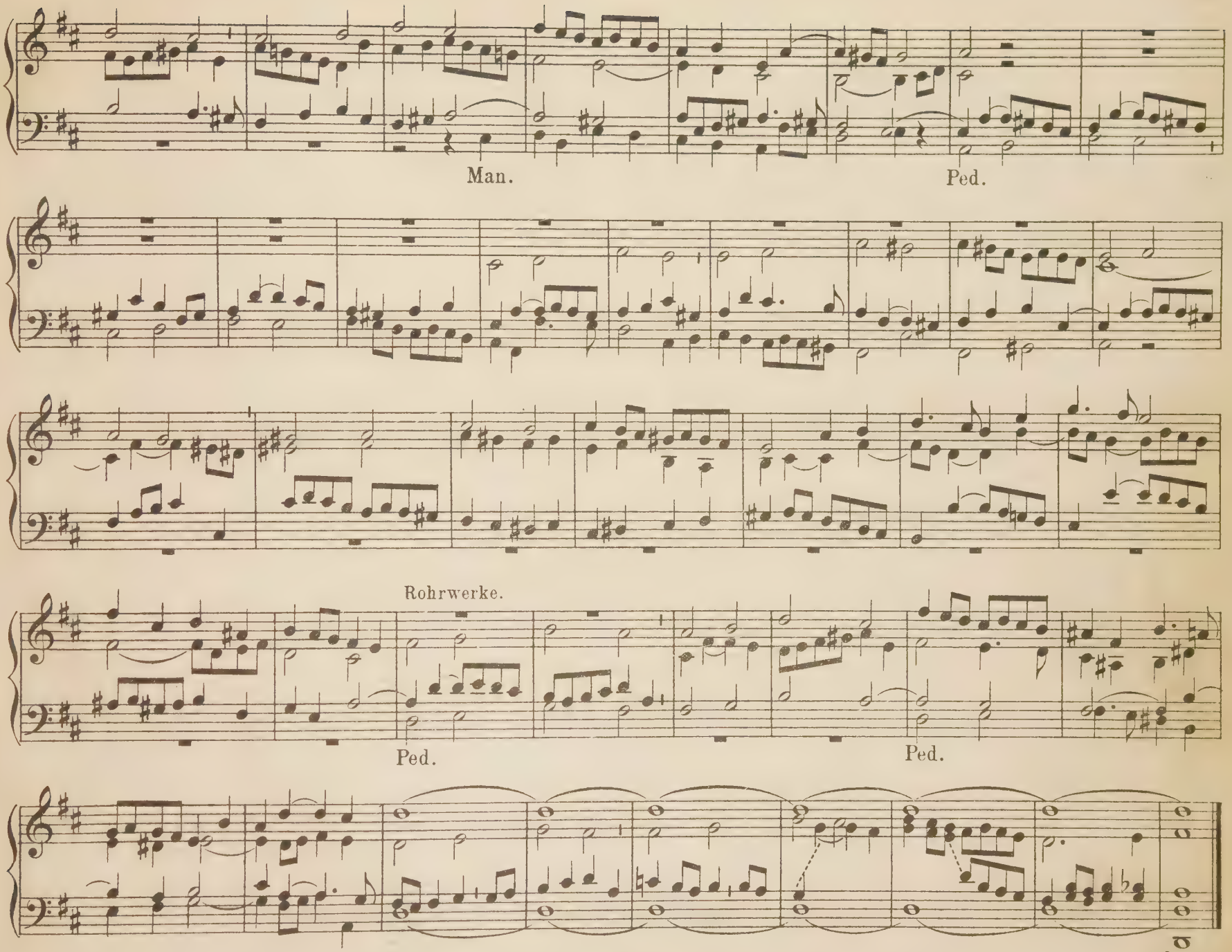
Maestoso. *Volles Werk.* *rit. ten.* J. Quadflieg.



*) Fortsetzung.

ten. **Fugato.** Moderato.

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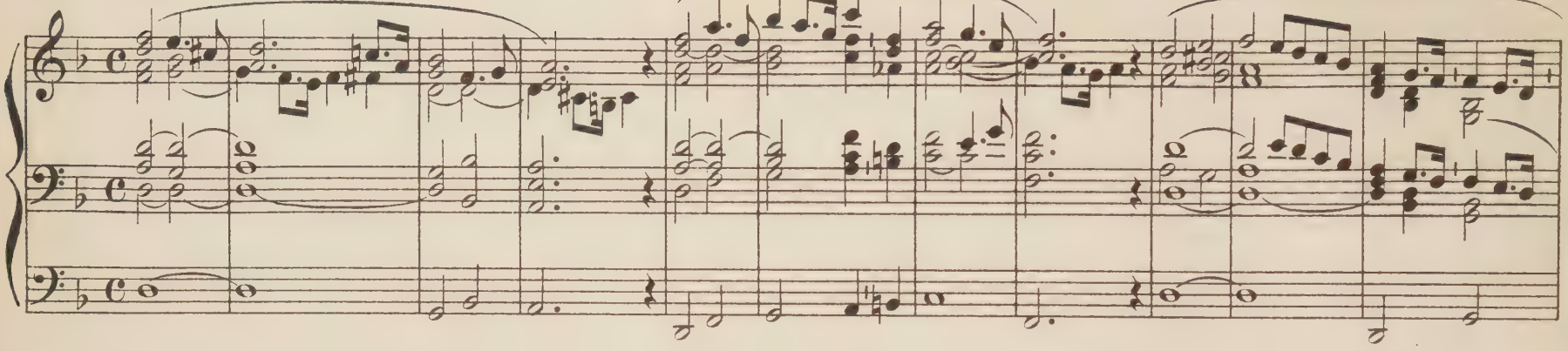
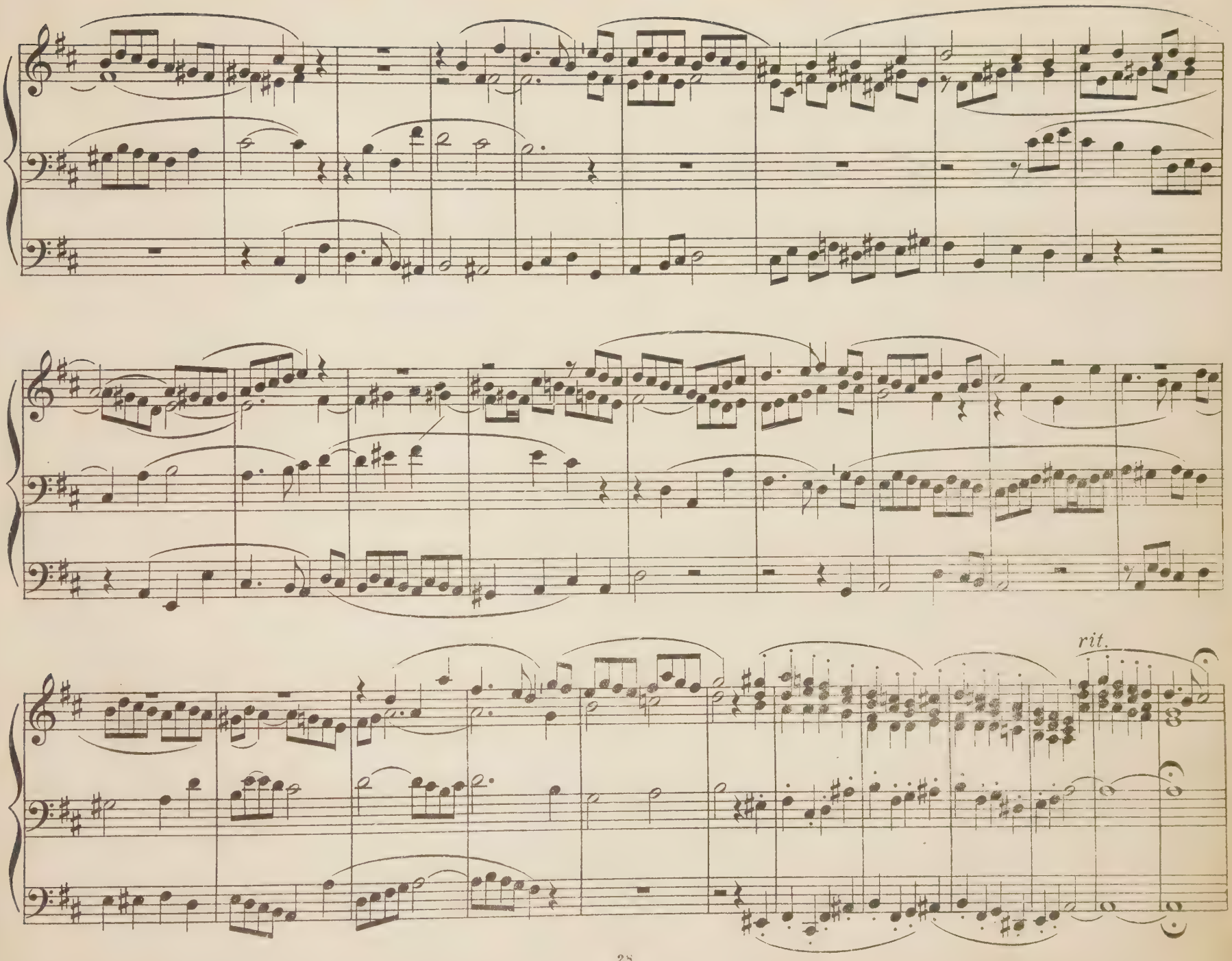
12. Grave. *Dunkle Färbung.* Aug. Wiltberger.



Moderato. *Hellere Klangfarbe.*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accel.

rit.

13. Maestoso. *Volles Werk.* J. Rodenkirchen.

ff

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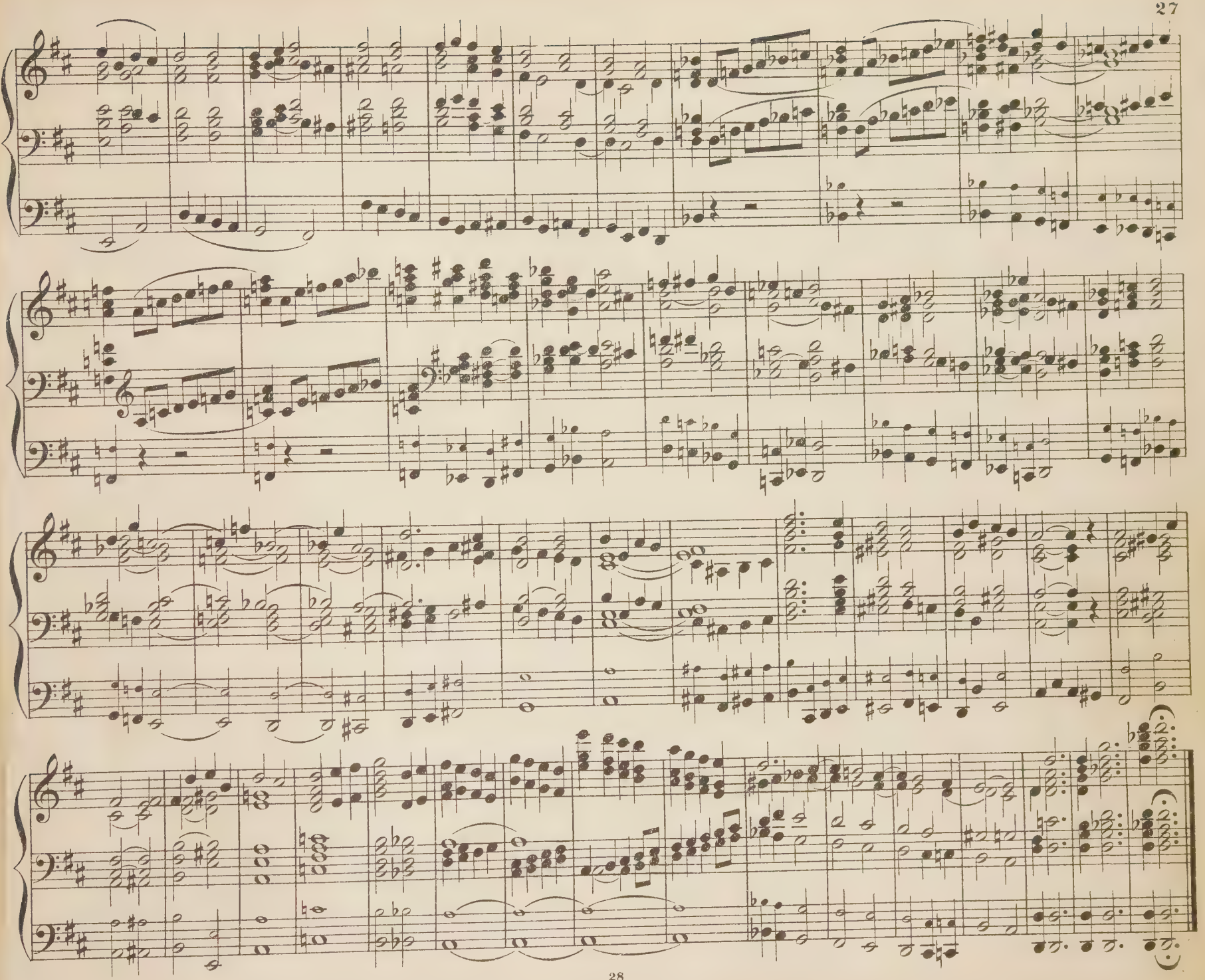
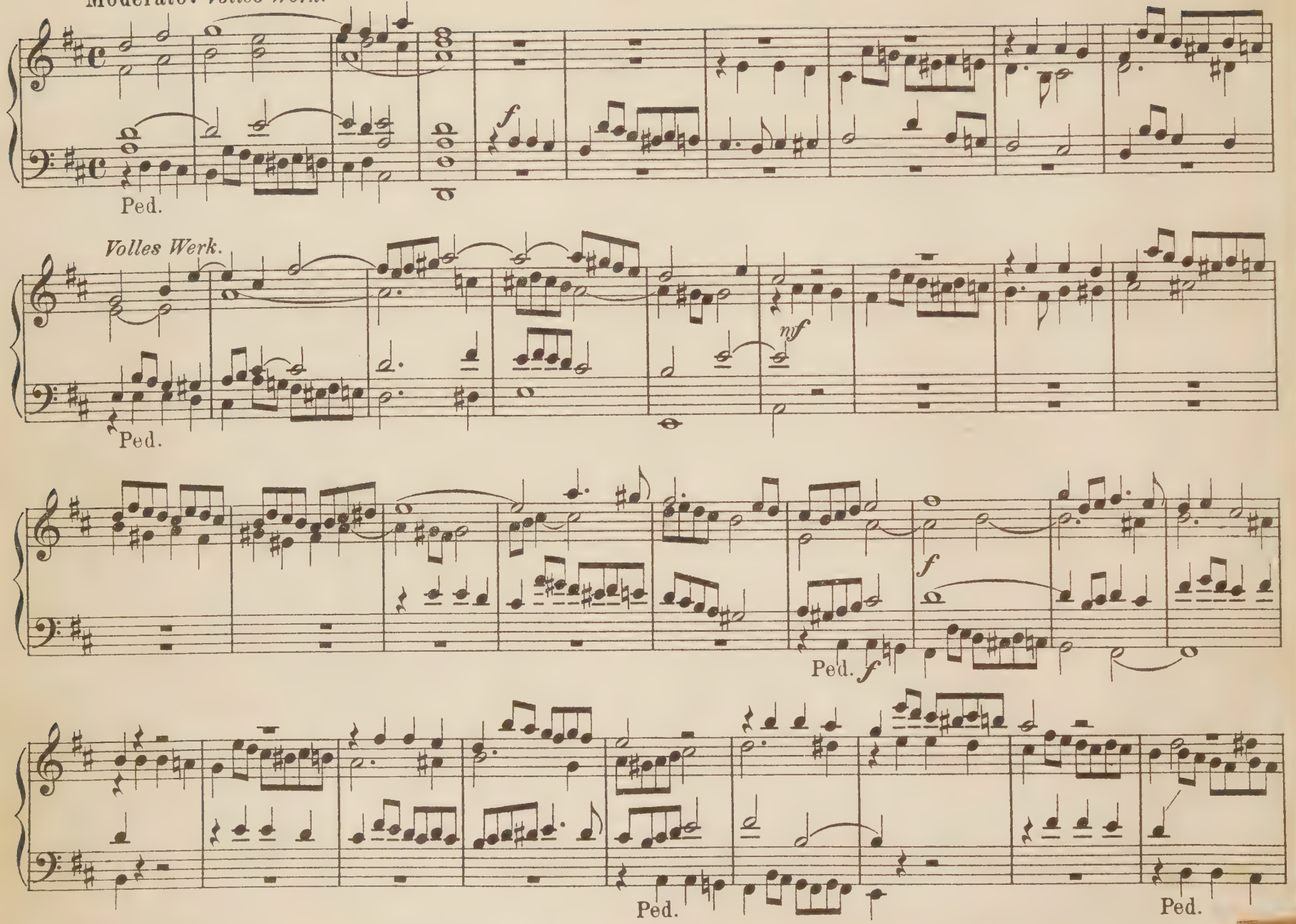
cum 8 ad lib.



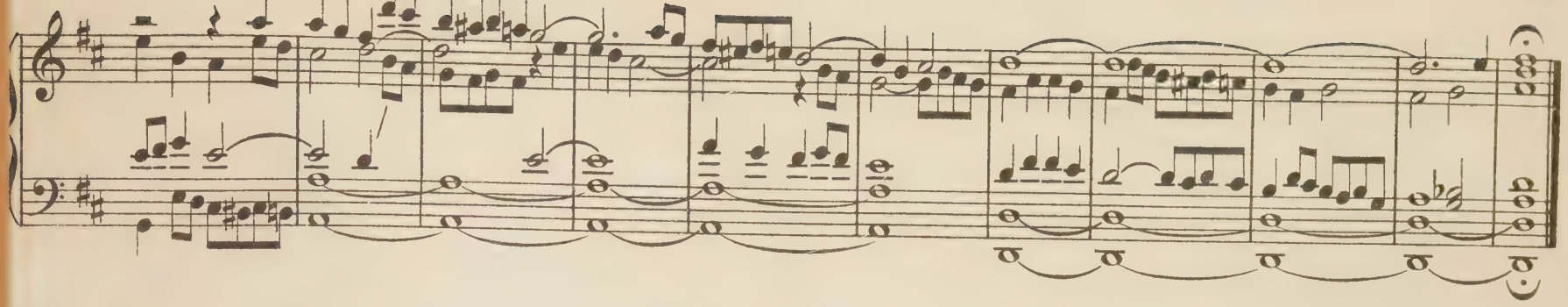
14. Fuge.

Moderato. *Volles Werk.*

Joh. Plag.



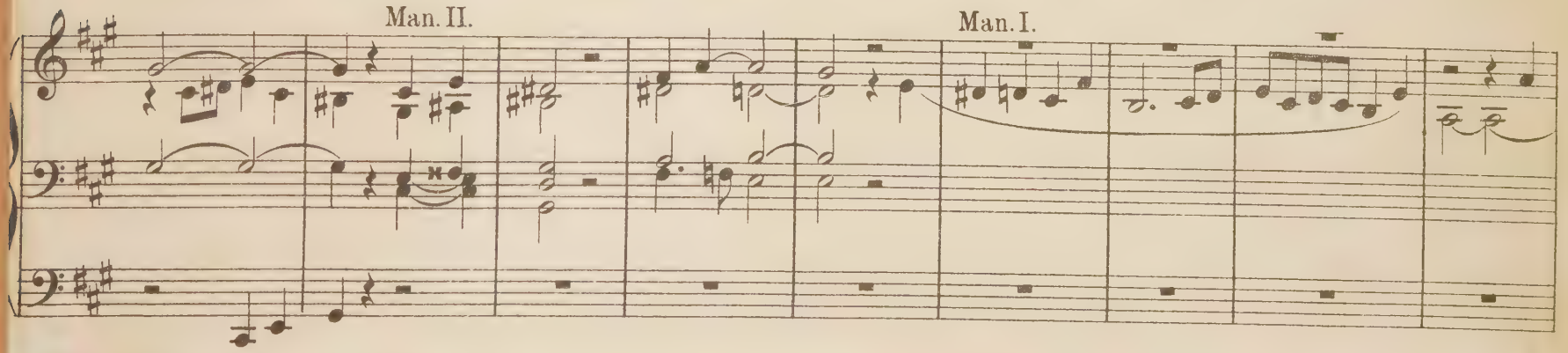
Volles Werk.



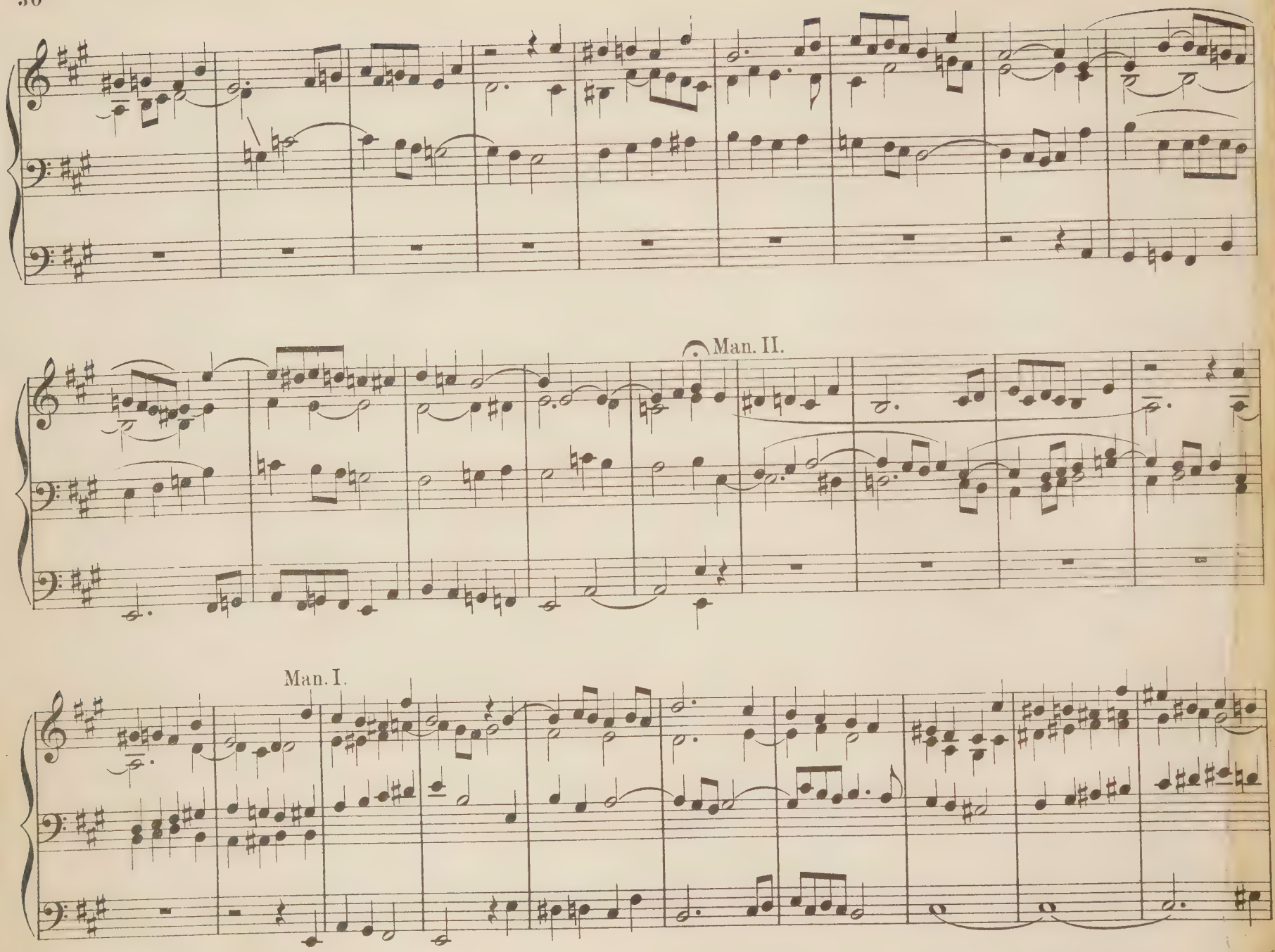
15. Nachspiel.*)

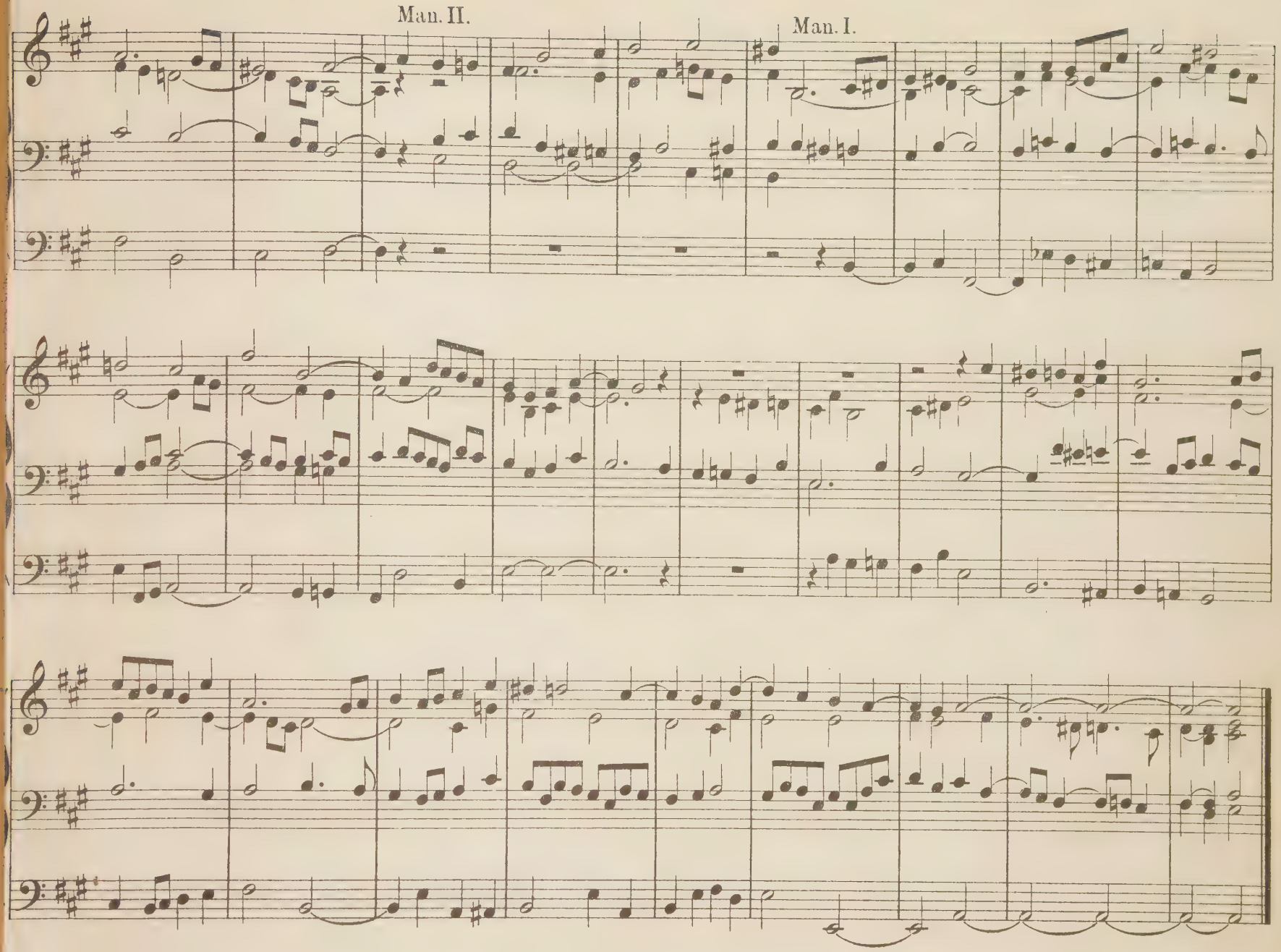
Allegro maestoso. *Volles Werk.* Man. II. *helle klare Stimmen.* Man. I. H. Pauli, Op. 3. Nº 1.

Man. II. Man. I.



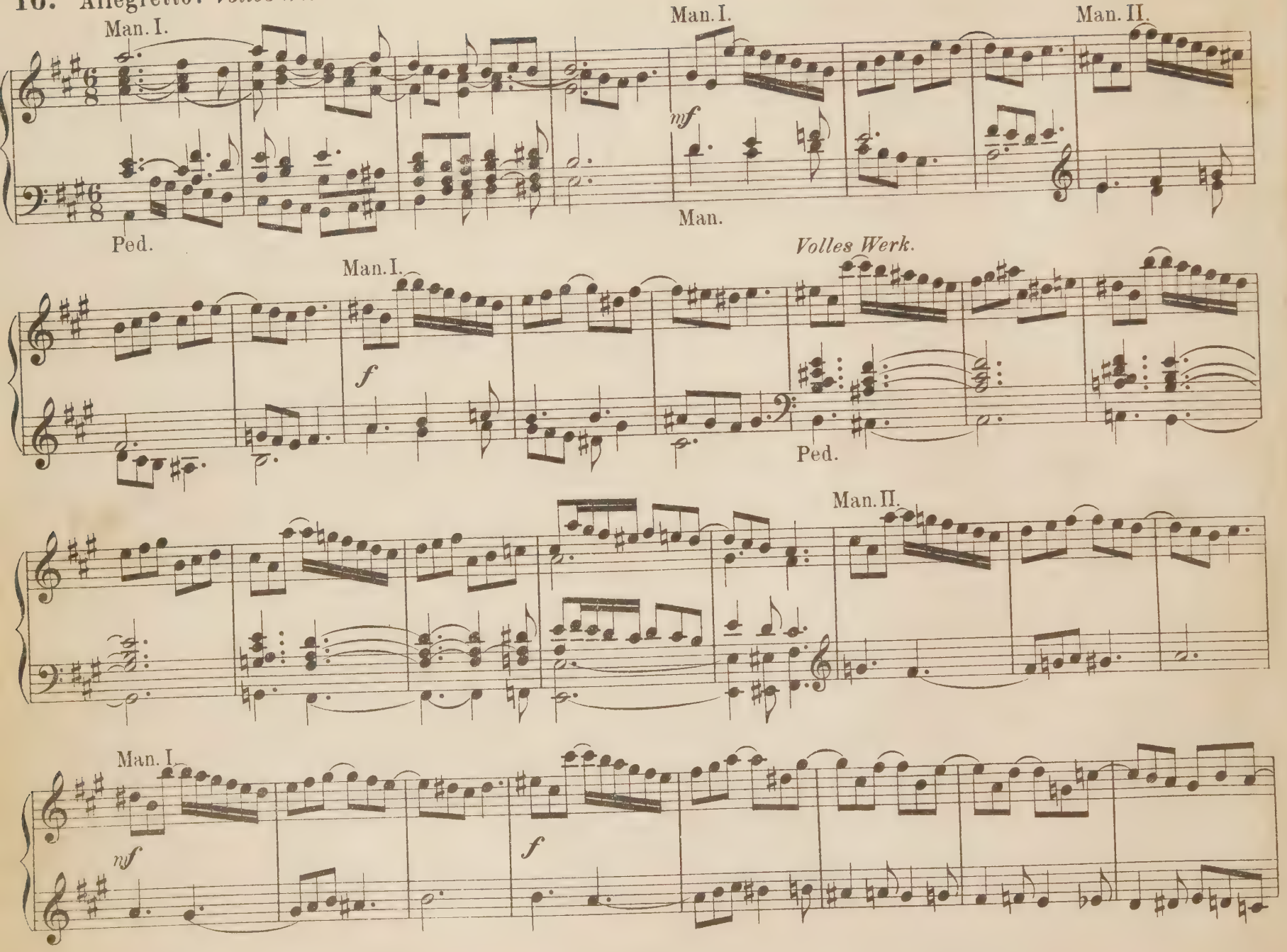
*) ... t schwacher Registrierung und gemässigtem Tempo auch bei Begräbnissfeierlichkeiten zu gebrauchen.


Man. II.
Man. I.

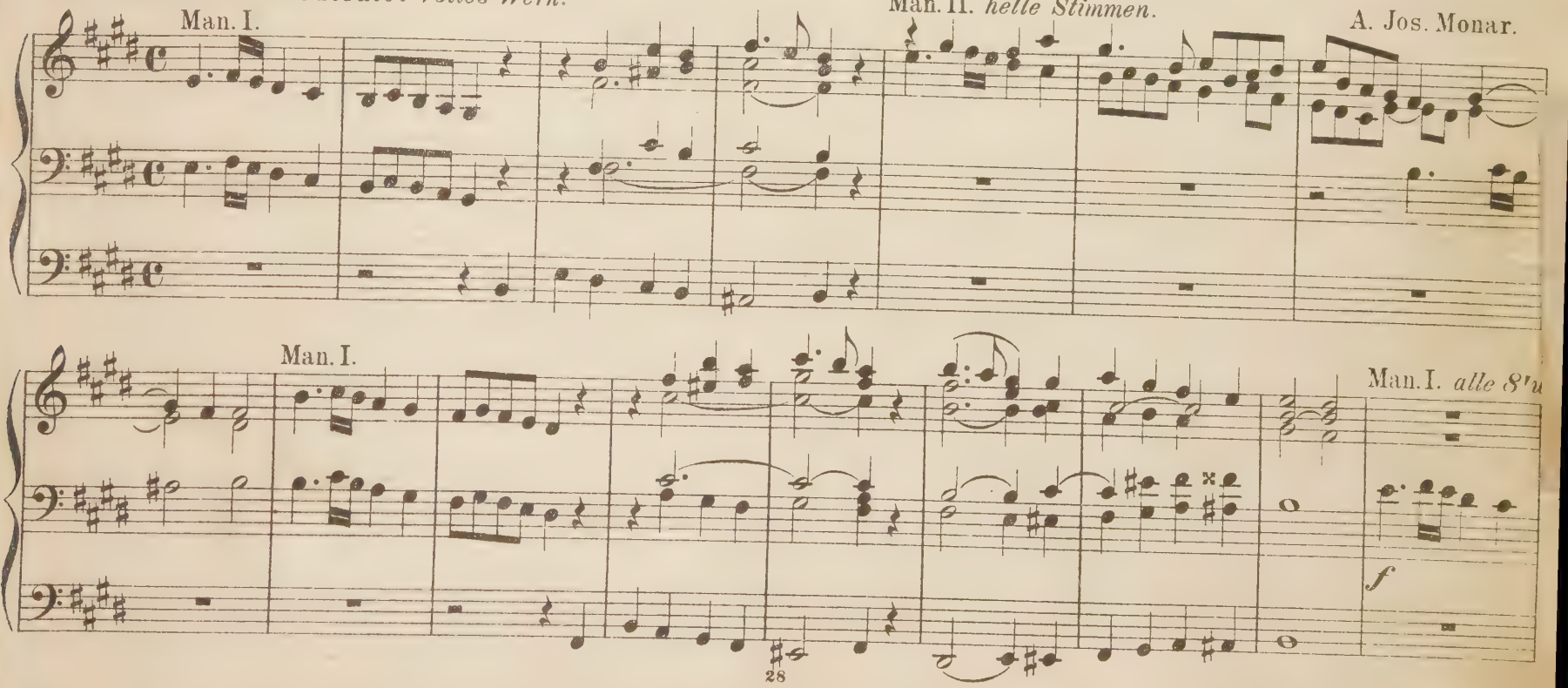

Man. II.
Man. I.

16. Allegretto. *Volles Werk.*

Joh. Plag.



17. Maestoso moderato. *Volles Werk.*



4' Stimmen, Manualkoppel.

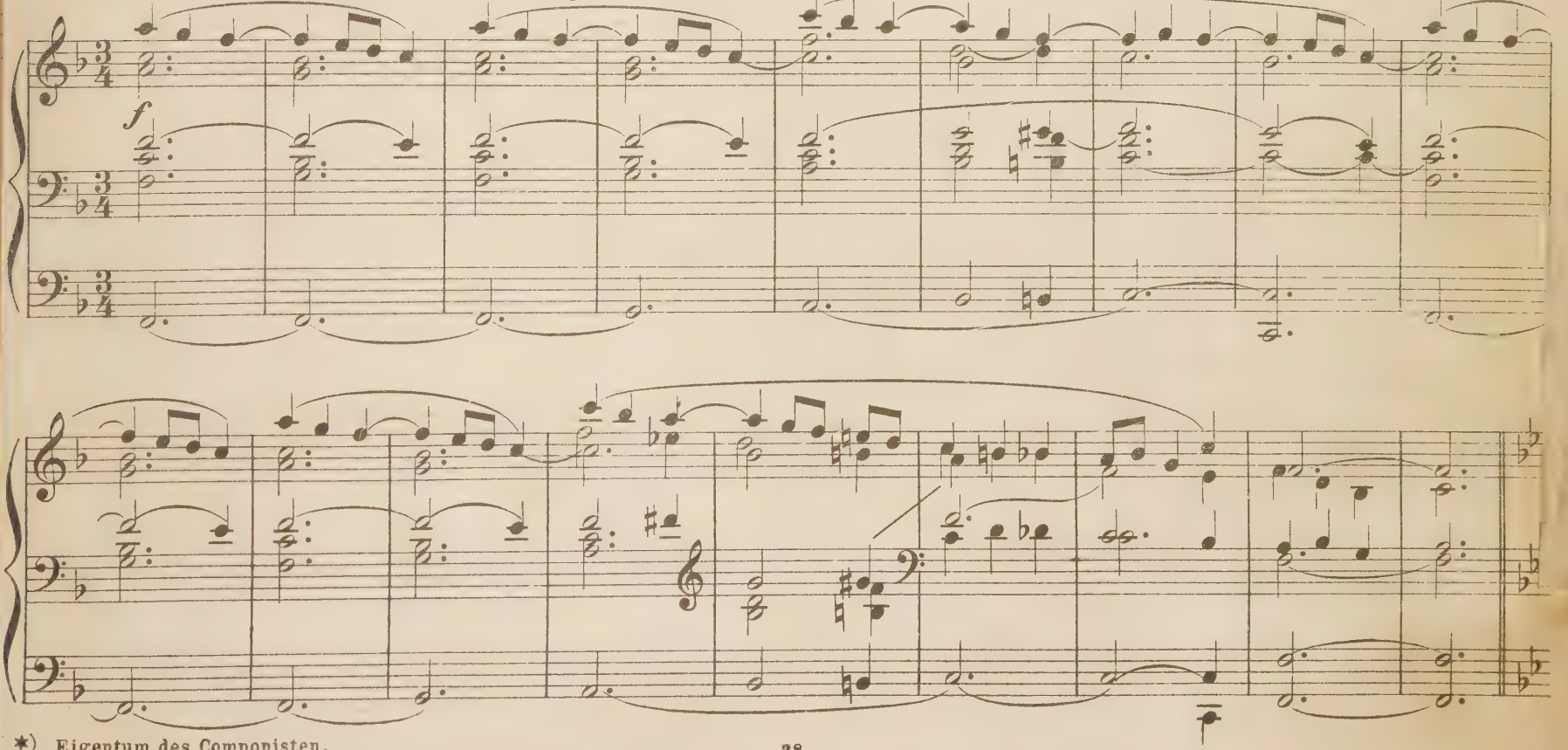
cresc.

Volles Werk.

18. Festspiel im freien Stile.

Festivo. *Wechselnde Stärke; Anwendung des Rollschwellers.*

C. Schweich.*)



*) Eigentum des Componisten.

Poco meno mosso.

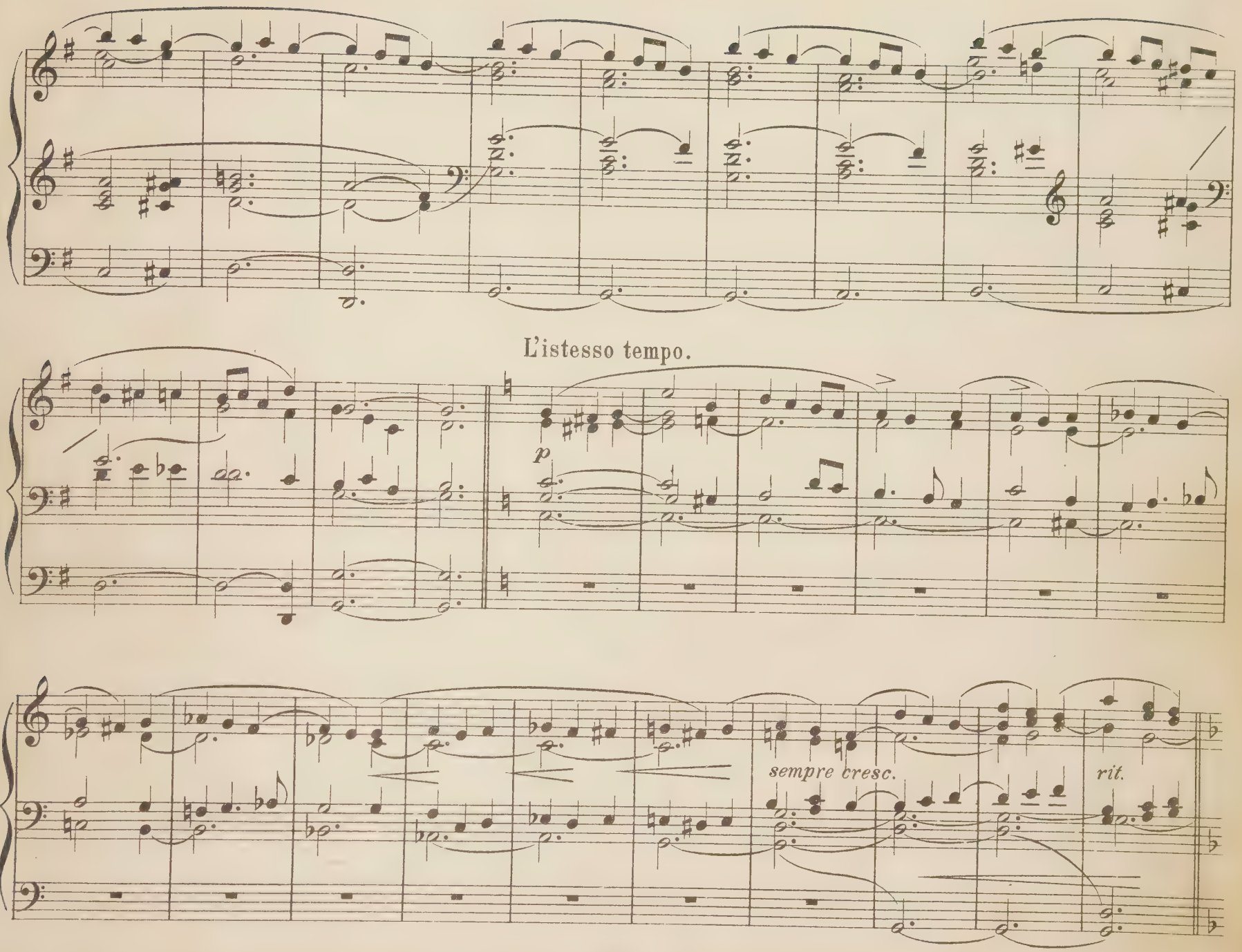
mf dolce ed espressivo

poco rit.

Tempo I.

f

f

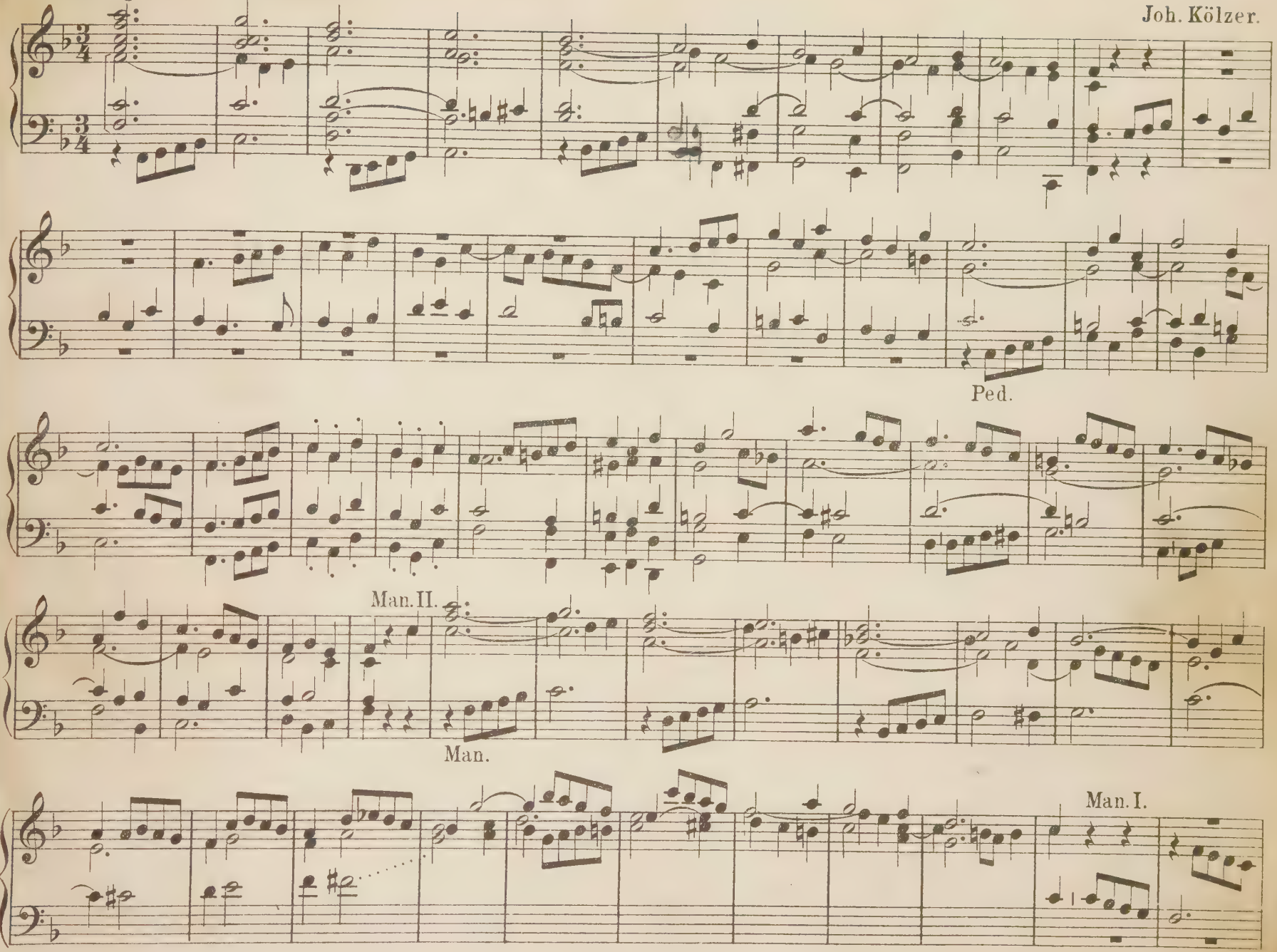

L'istesso tempo.
p
sempre cresc.
rit.

f a tempo
f
ff marcato
poco rit.
Grave.

19. Nachspiel.

Allegretto. *Volles Werk.*

Joh. Kölzer.



Ped.

20. Nachspiel.

Martin Blum, Op. 19. № 2.

Con moto. *Volles Werk.*

Ped. u. Man.

Ohne Zungenst. od. Man. II.

Ped. ad lib.

Volles Werk.

Ped.

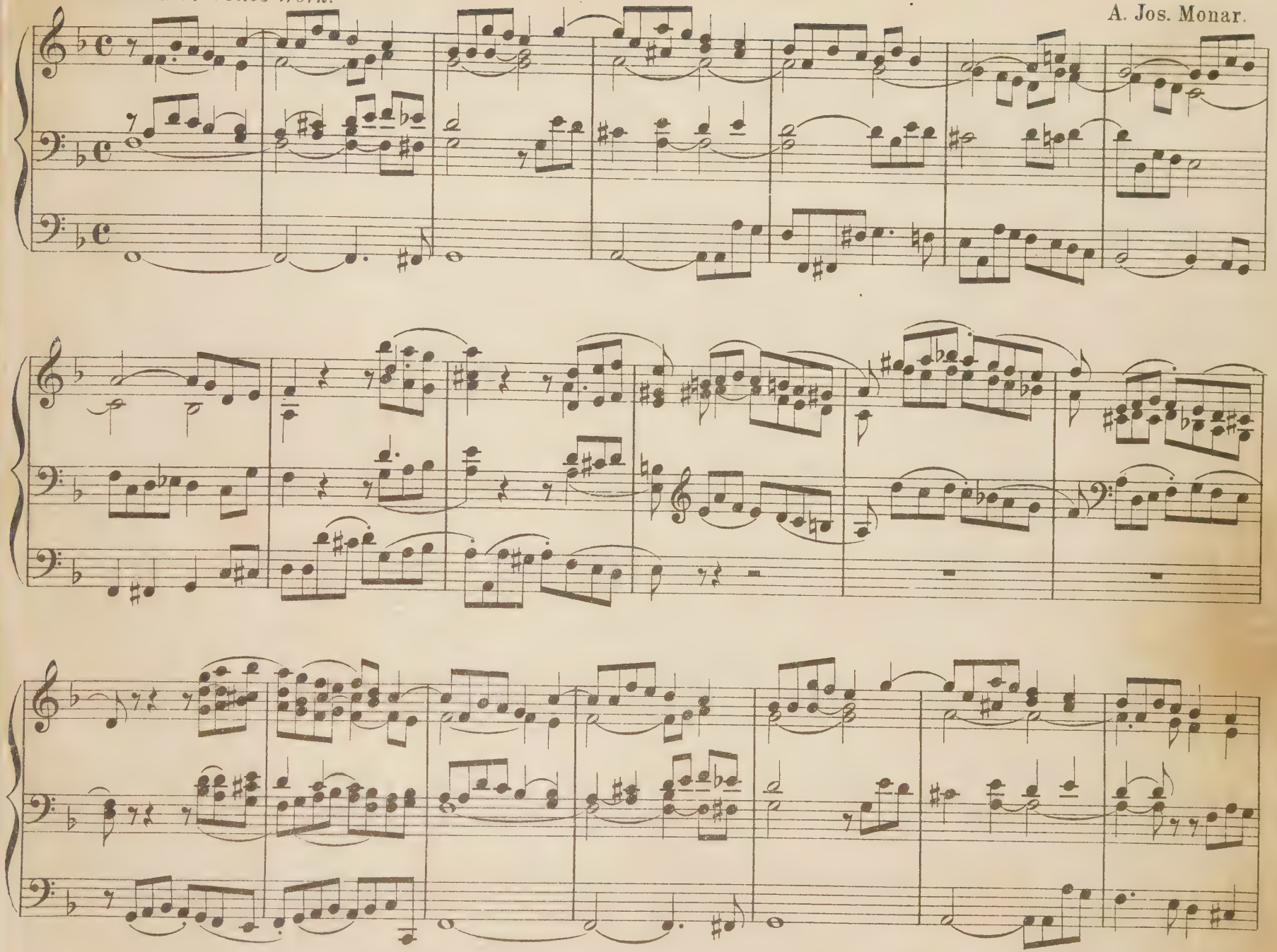
Ohne Zungenst.

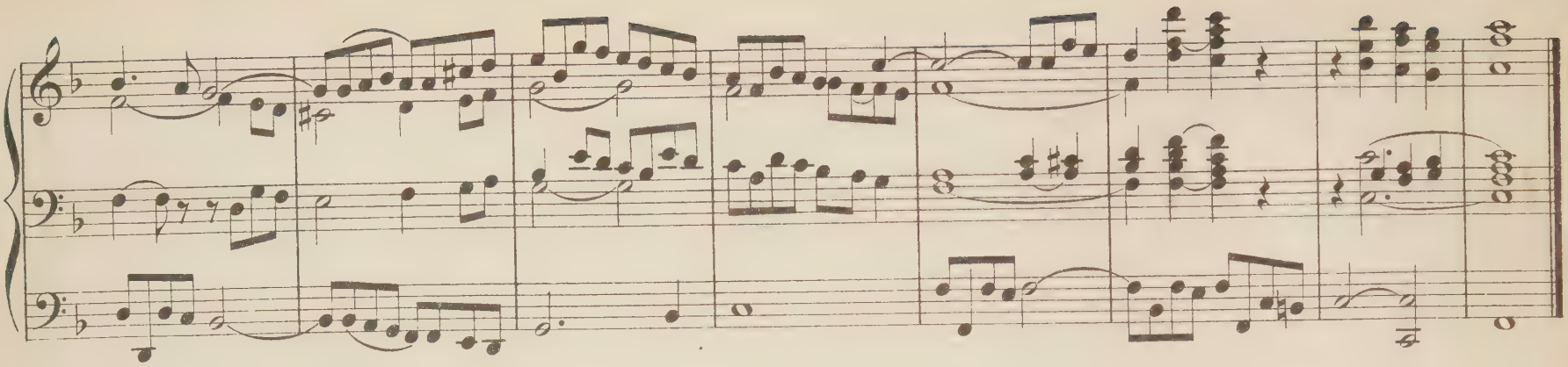
Volles Werk.

21.

Moderato. *Volles Werk.*

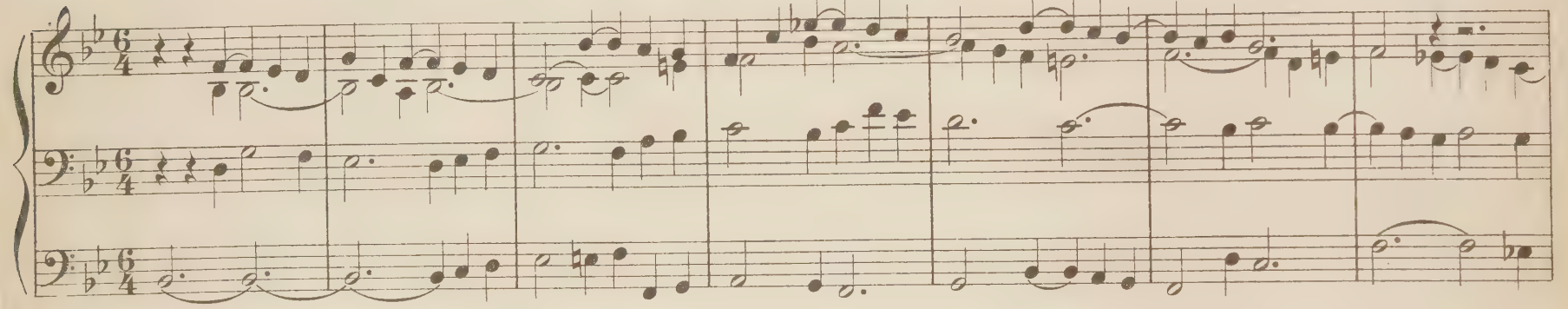
A. Jos. Monar.



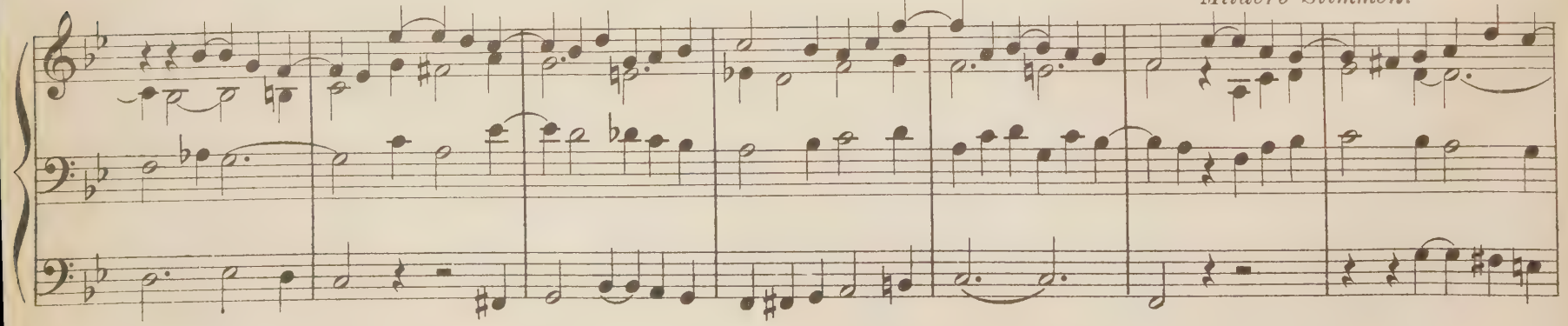


22.

Con moto. ♩= 84. *Mittelstarke, volltönende Registrierung.* P. Piel.

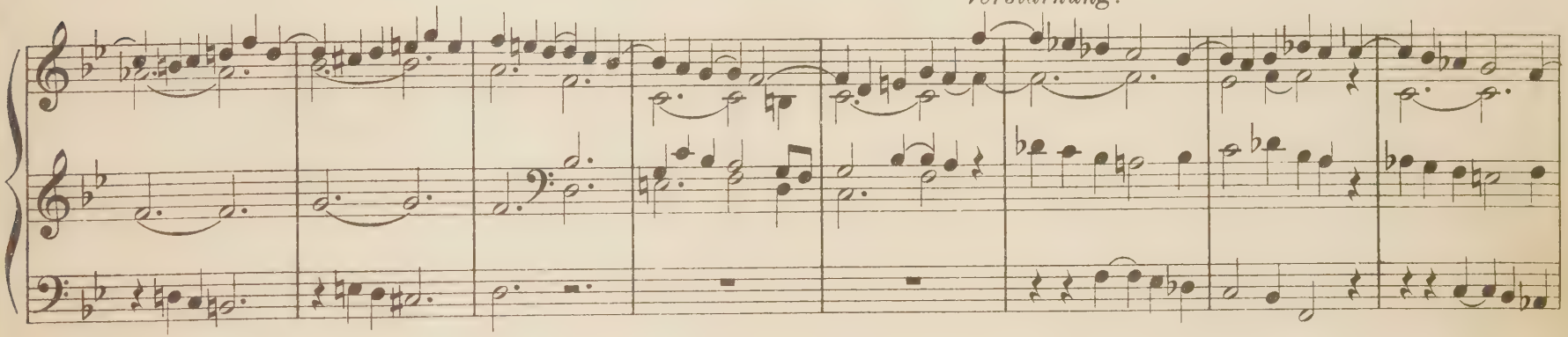


Mildere Stimmen.

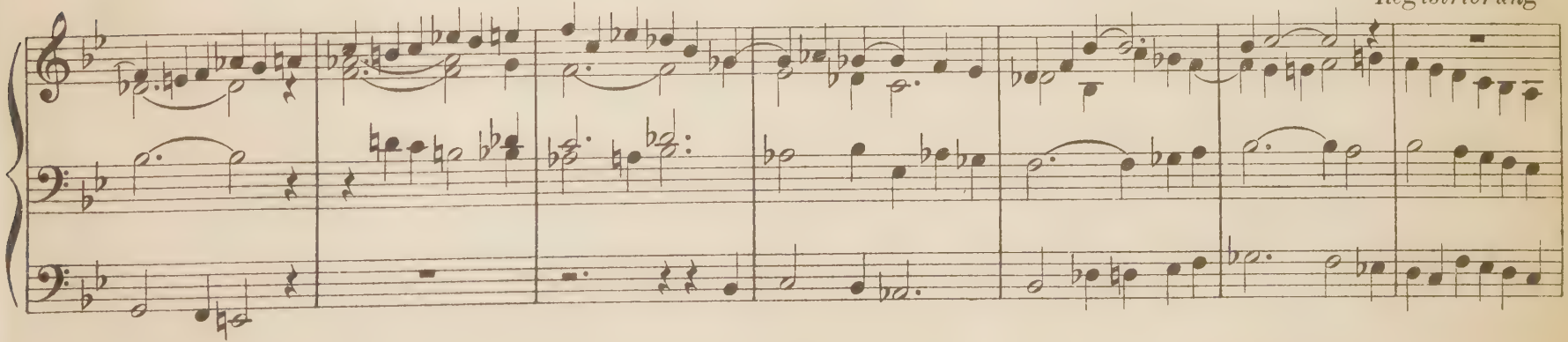


Erste Registrierung.

Verstärkung.



Registrierung



wie anfangs.

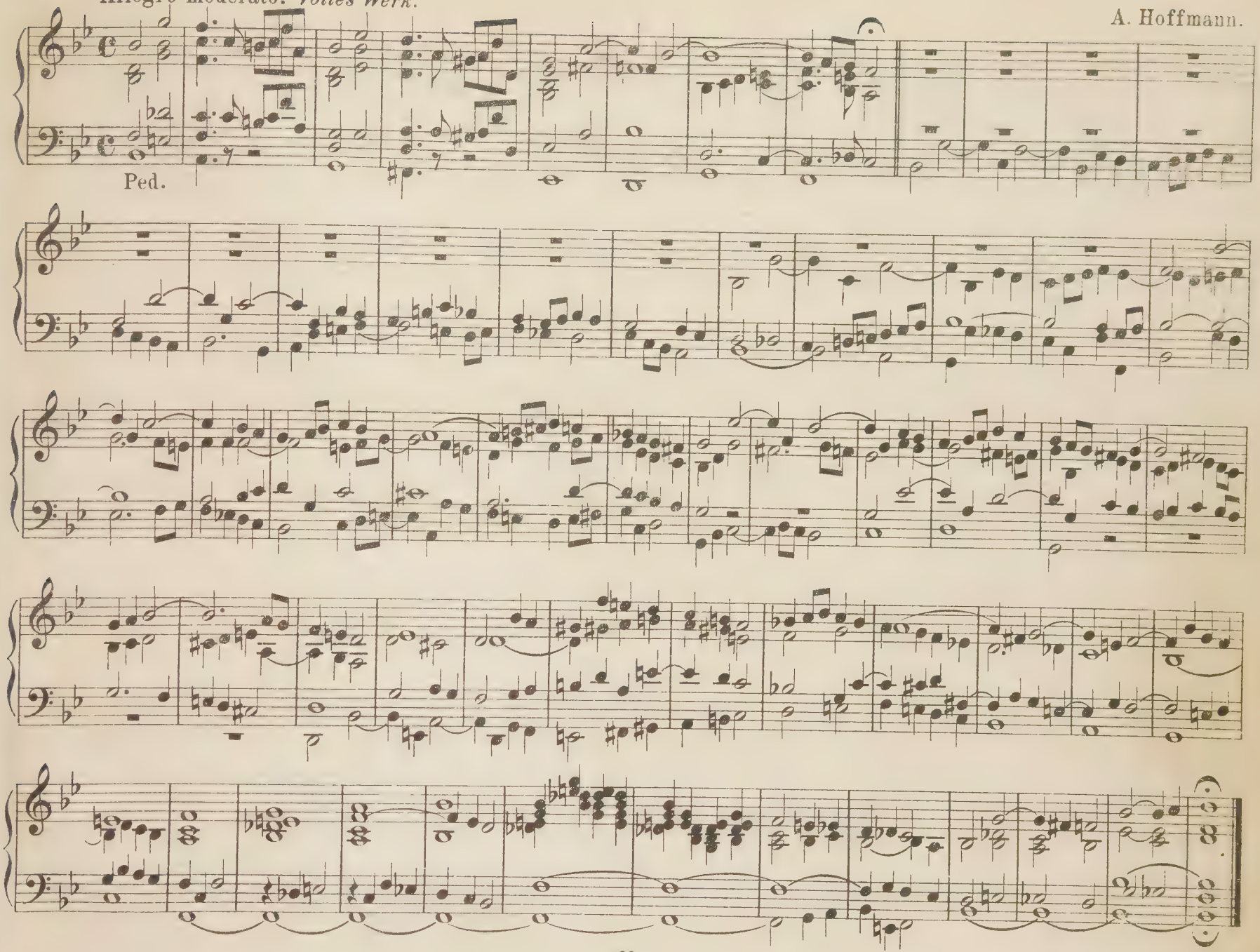
Verstärkung.

Verstärkung.

23. Nachspiel.

Allegro moderato. *Volles Werk.*

A. Hoffmann.



24.

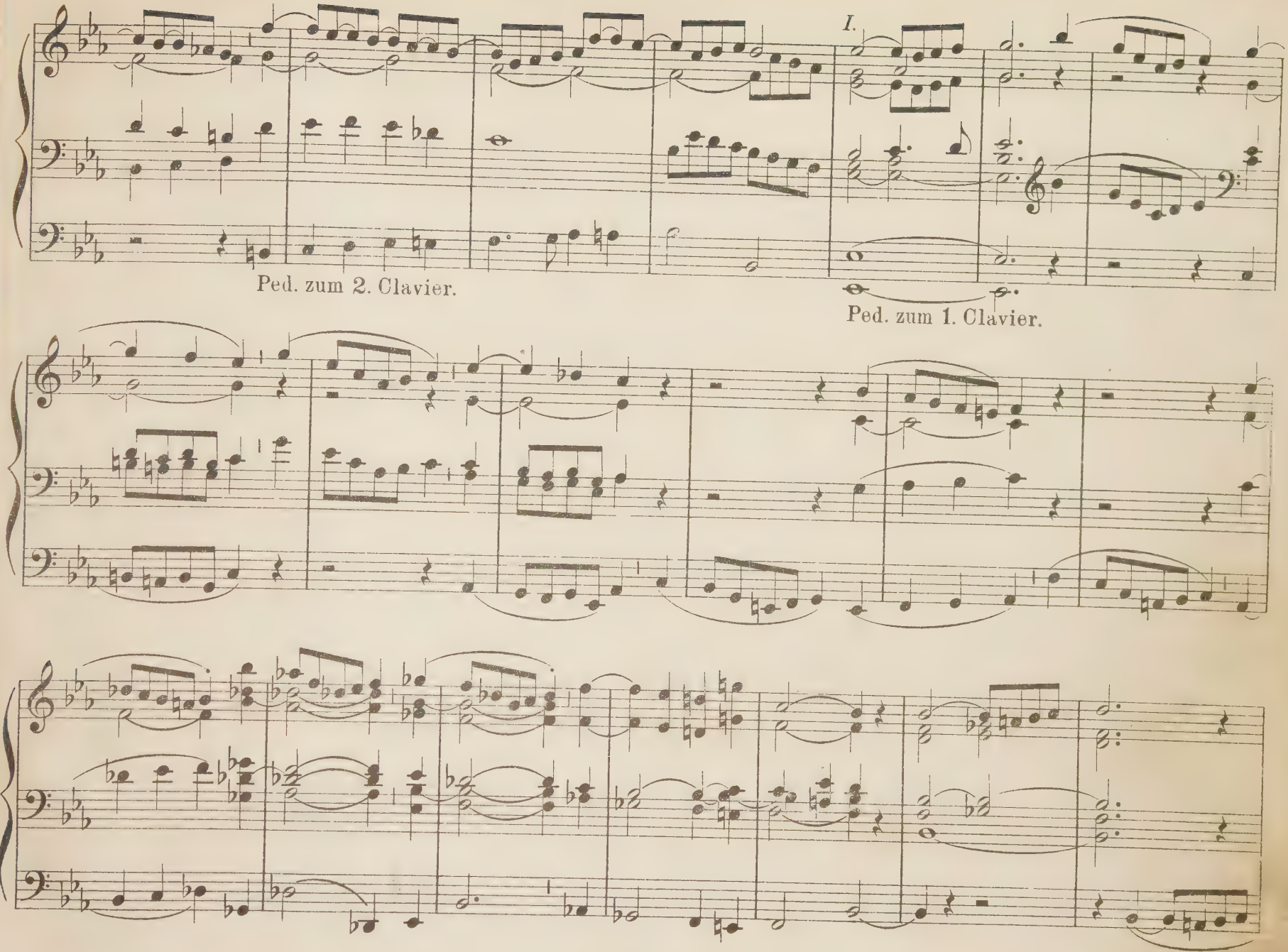
Festivo. *Volles Werk.* Man. II. Man. I. Man. II. J. Bernards.

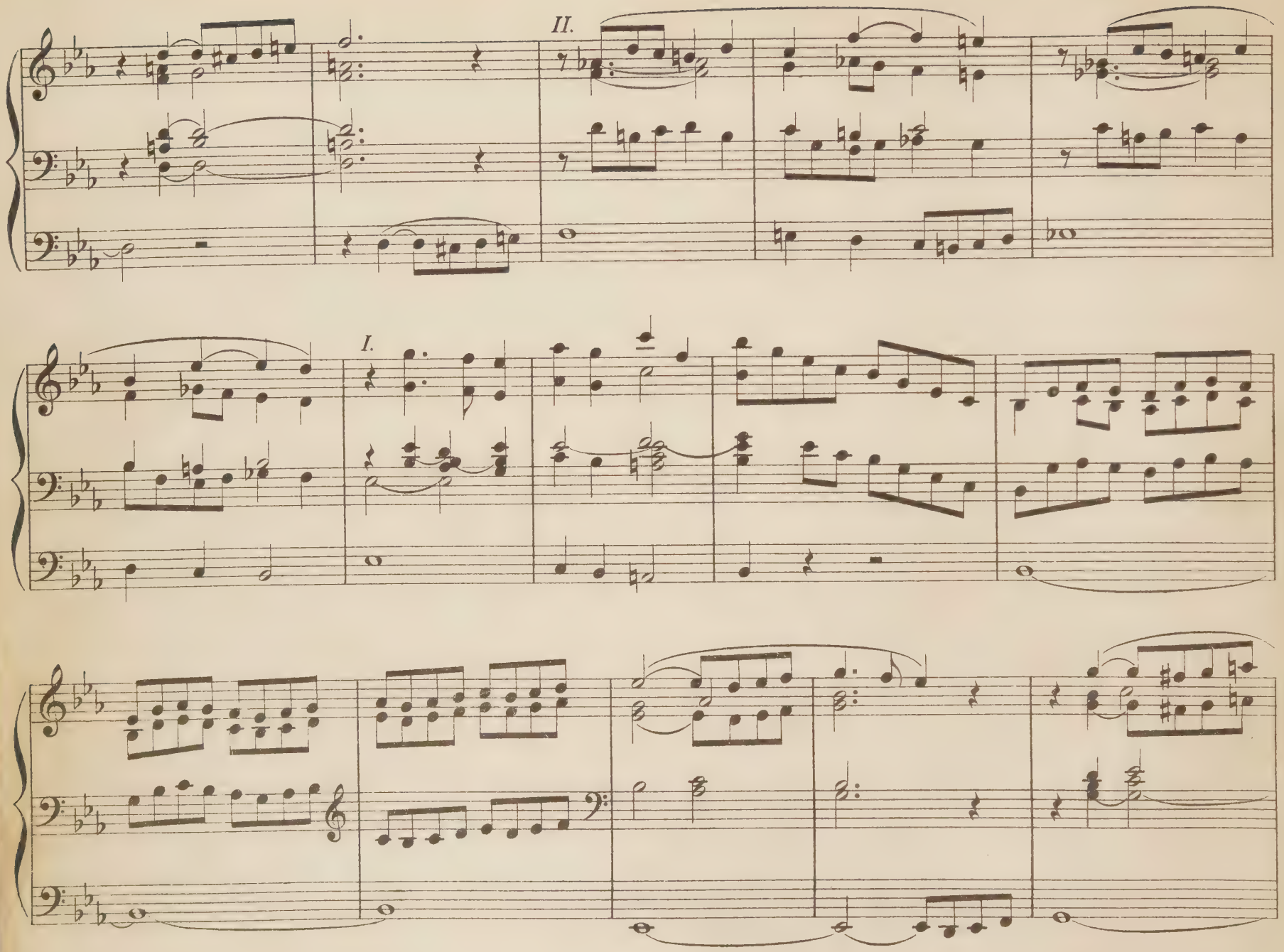
Man. I.

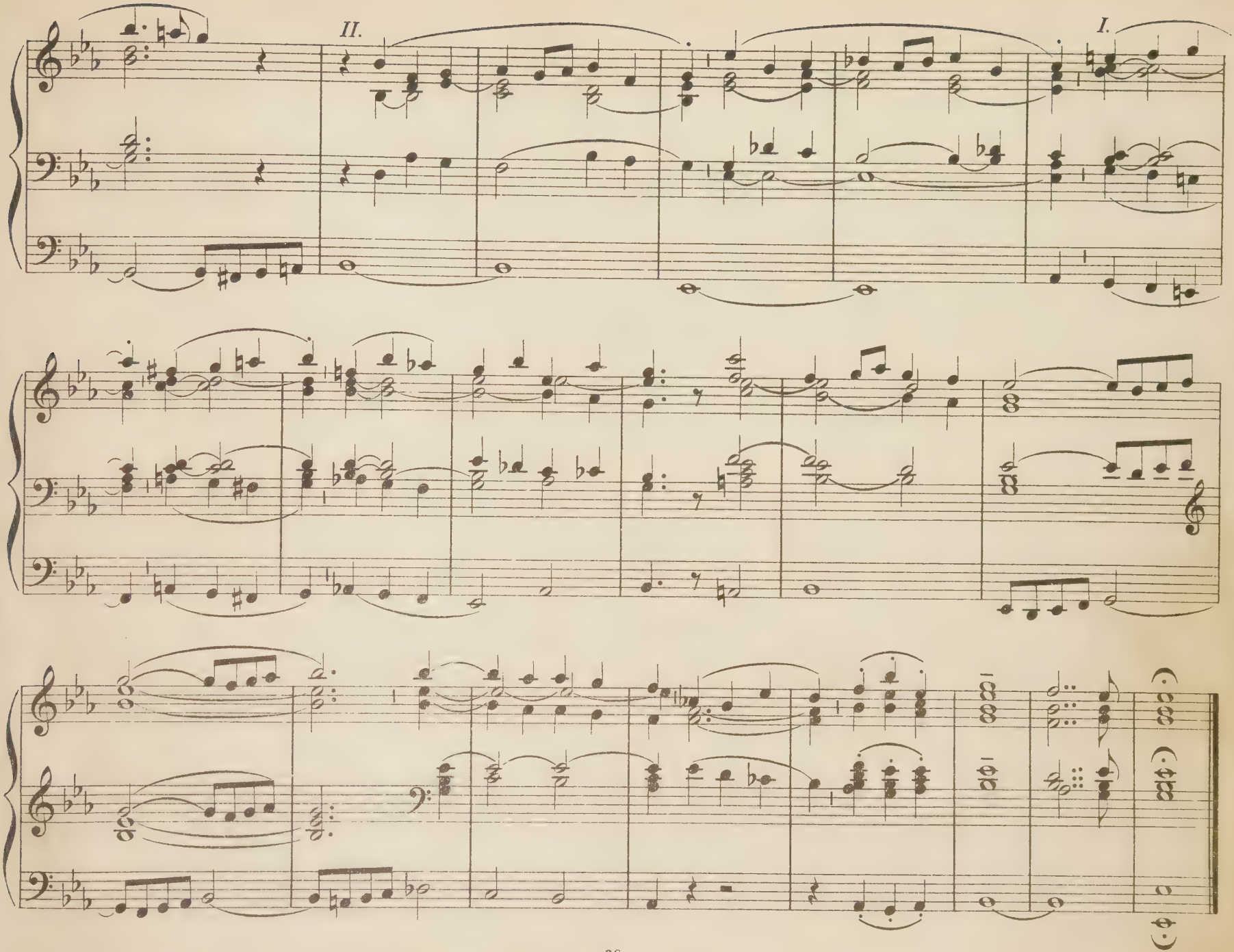
25.

Maestoso. ♩= 80. *I=Volles Werk; II=Nebenwerk in gutem Verhältnis zum Hauptclavier besetzt.* P. Piel.

I. *II.* *I.* *II.*


I.
Ped. zum 2. Clavier.
Ped. zum 1. Clavier.

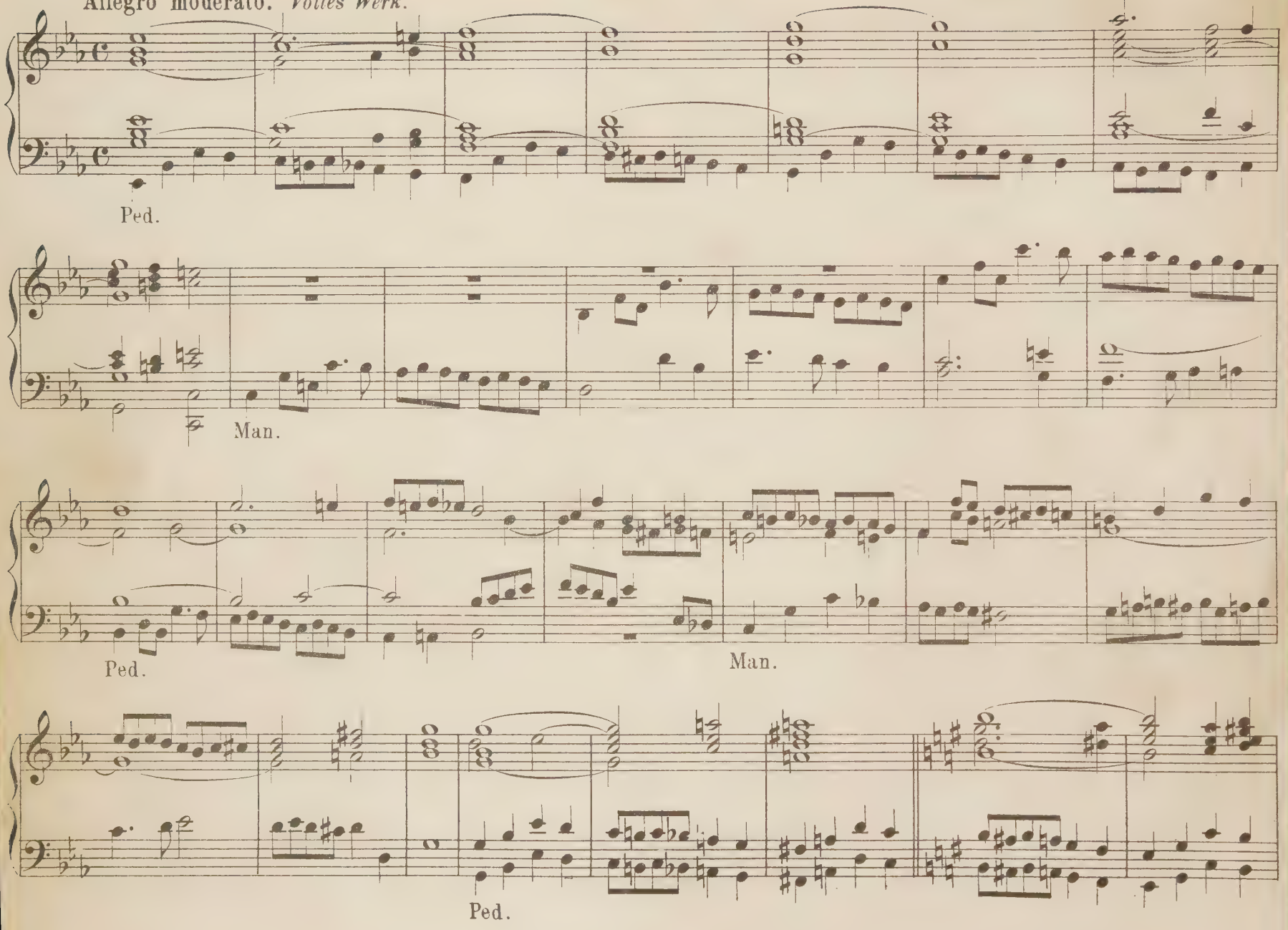

II.
I.

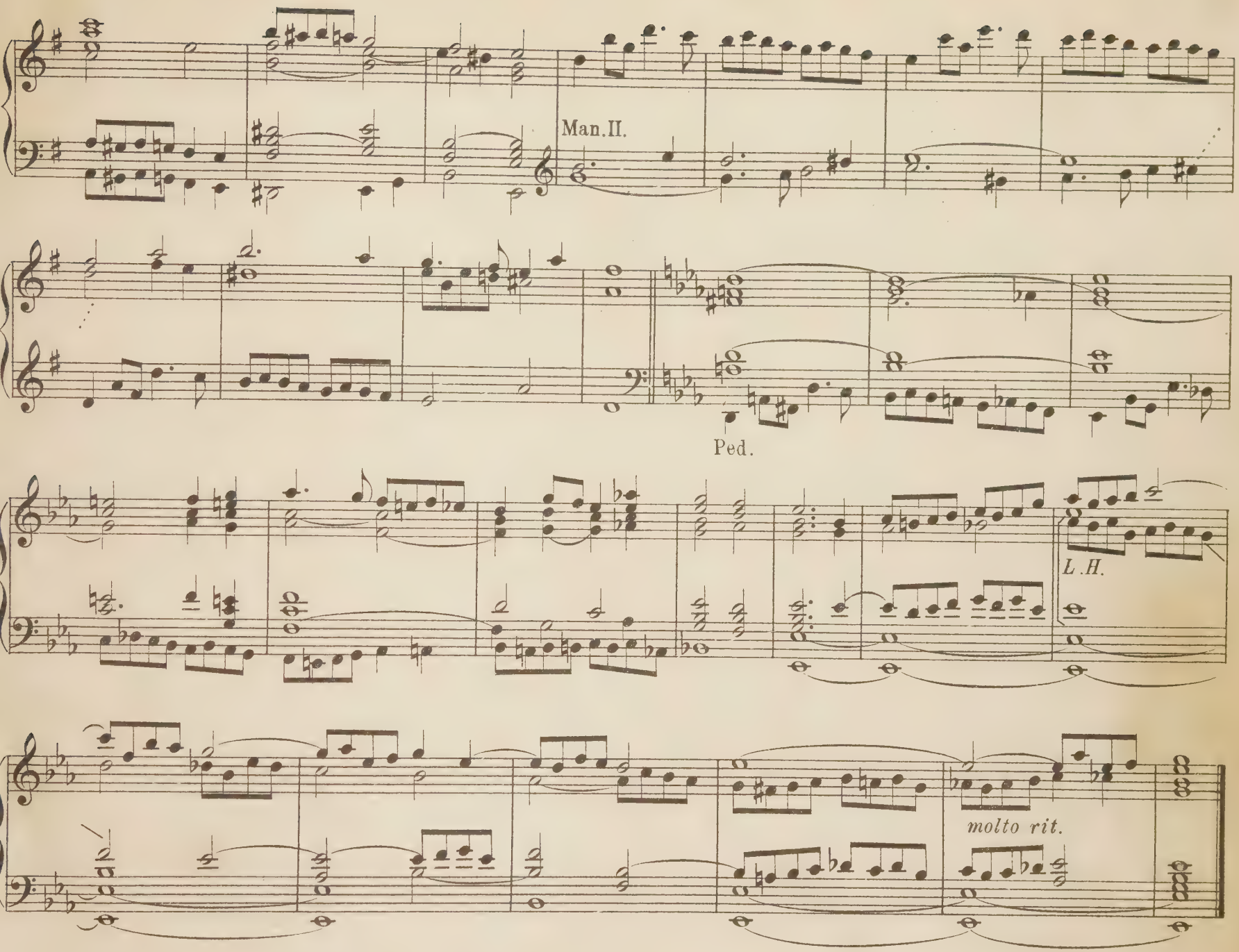

II.
I.

26. Nachspiel.

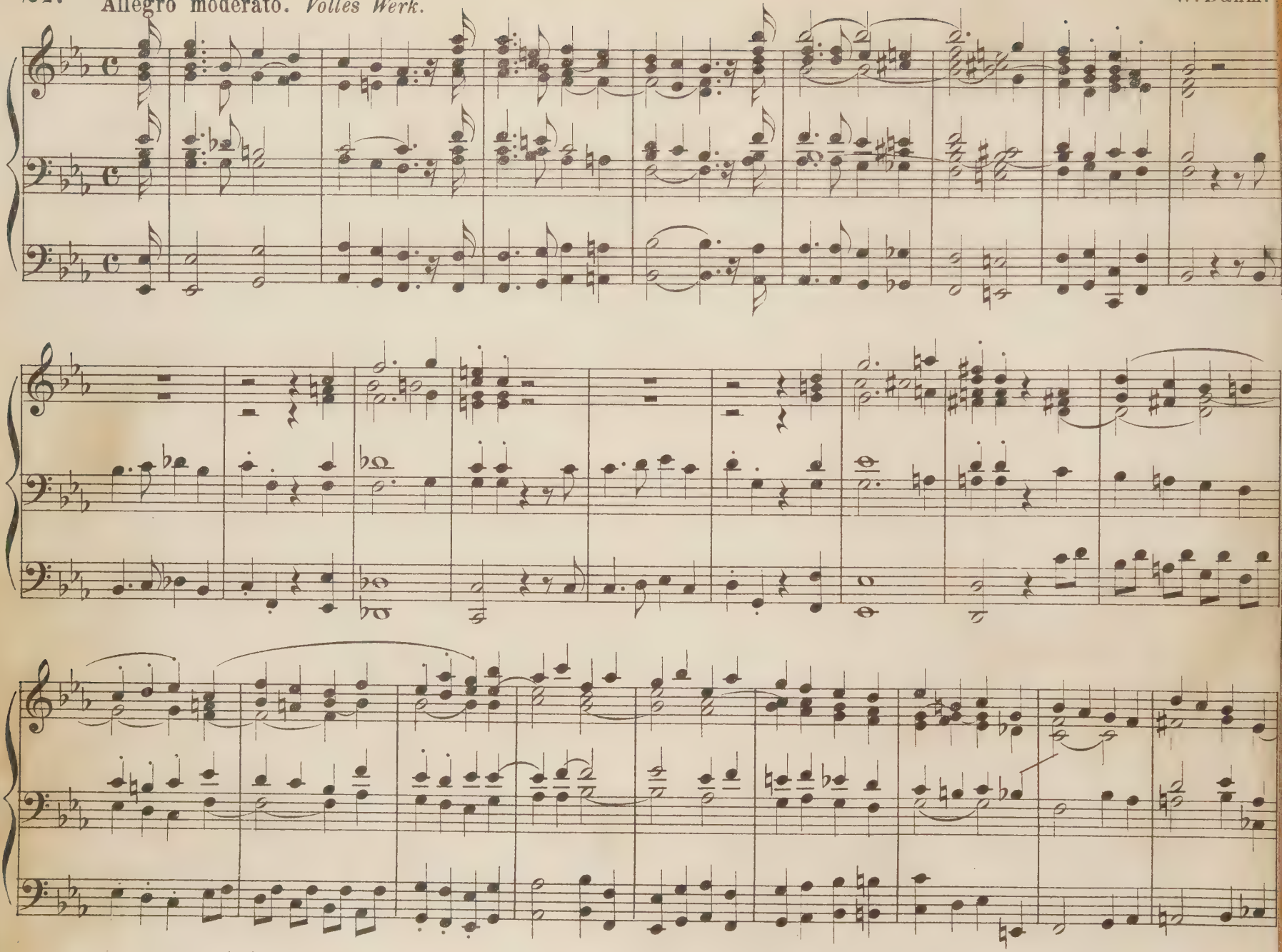
Joh. Plag.

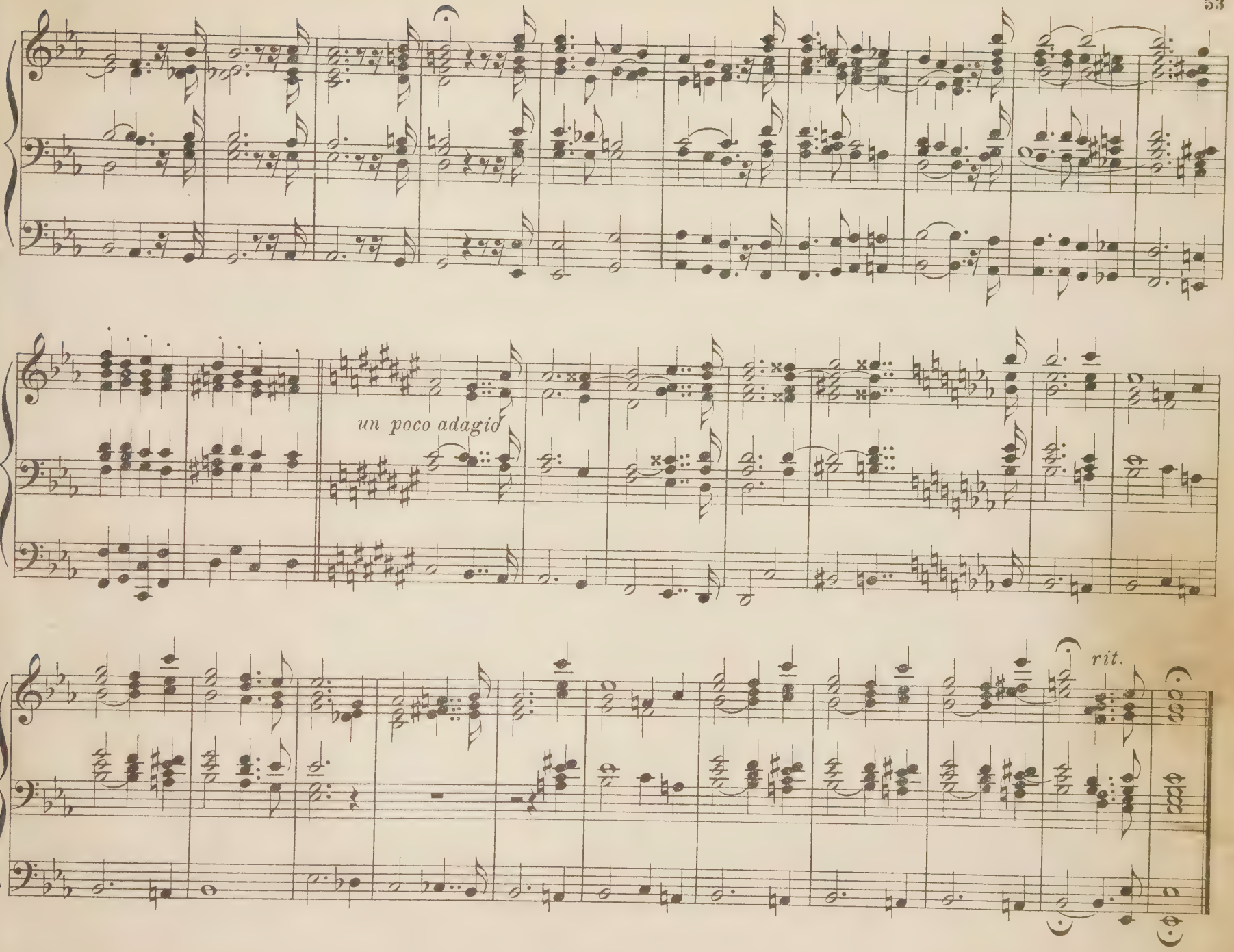
Allegro moderato. *Volles Werk.*




Man. II.
Ped.
L. H.
molto rit.

27. Allegro moderato. *Volles Werk.* W. Dahm.

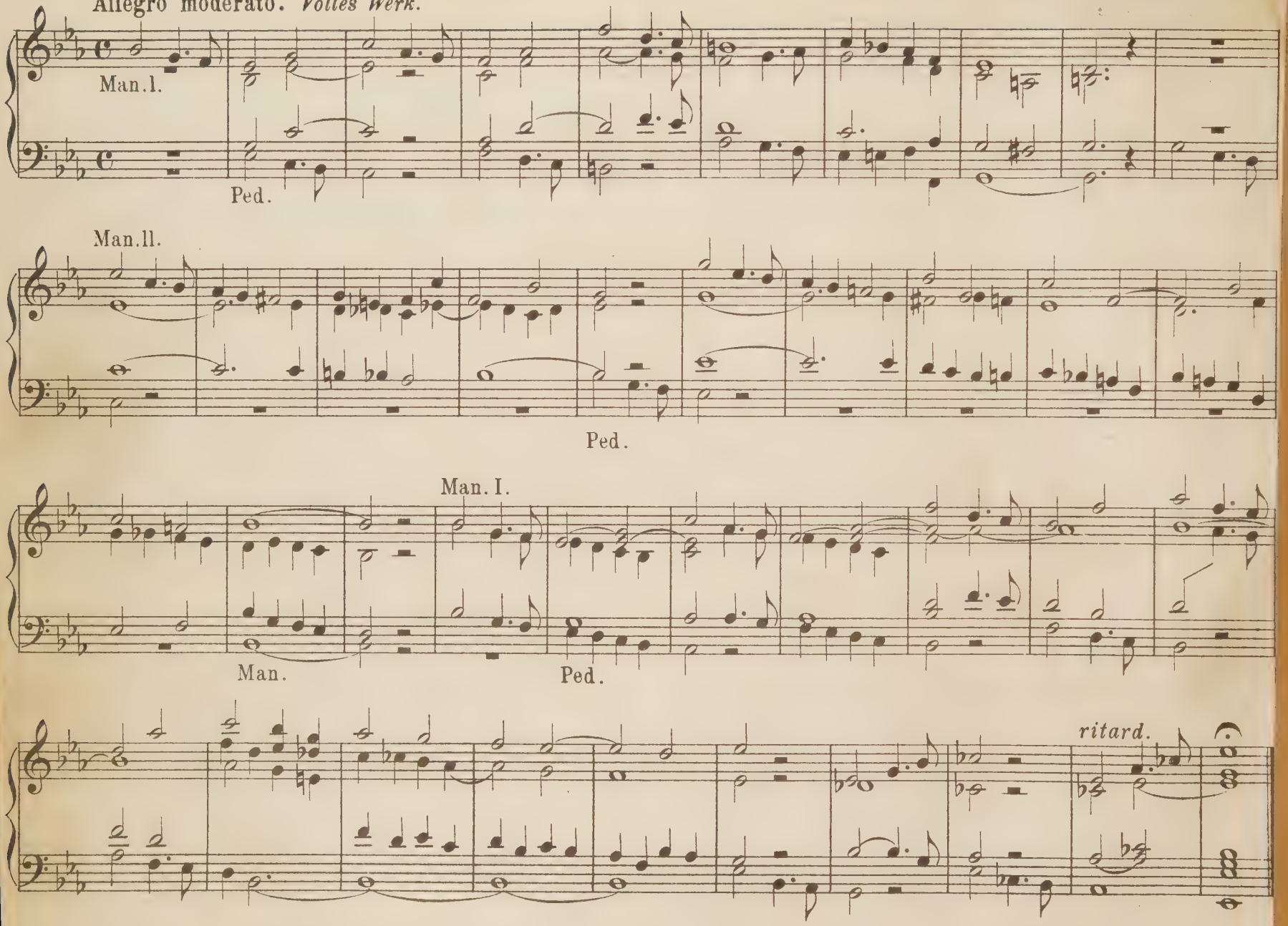



un poco adagio
rit.

28.

Allegro moderato. *Volles Werk.*

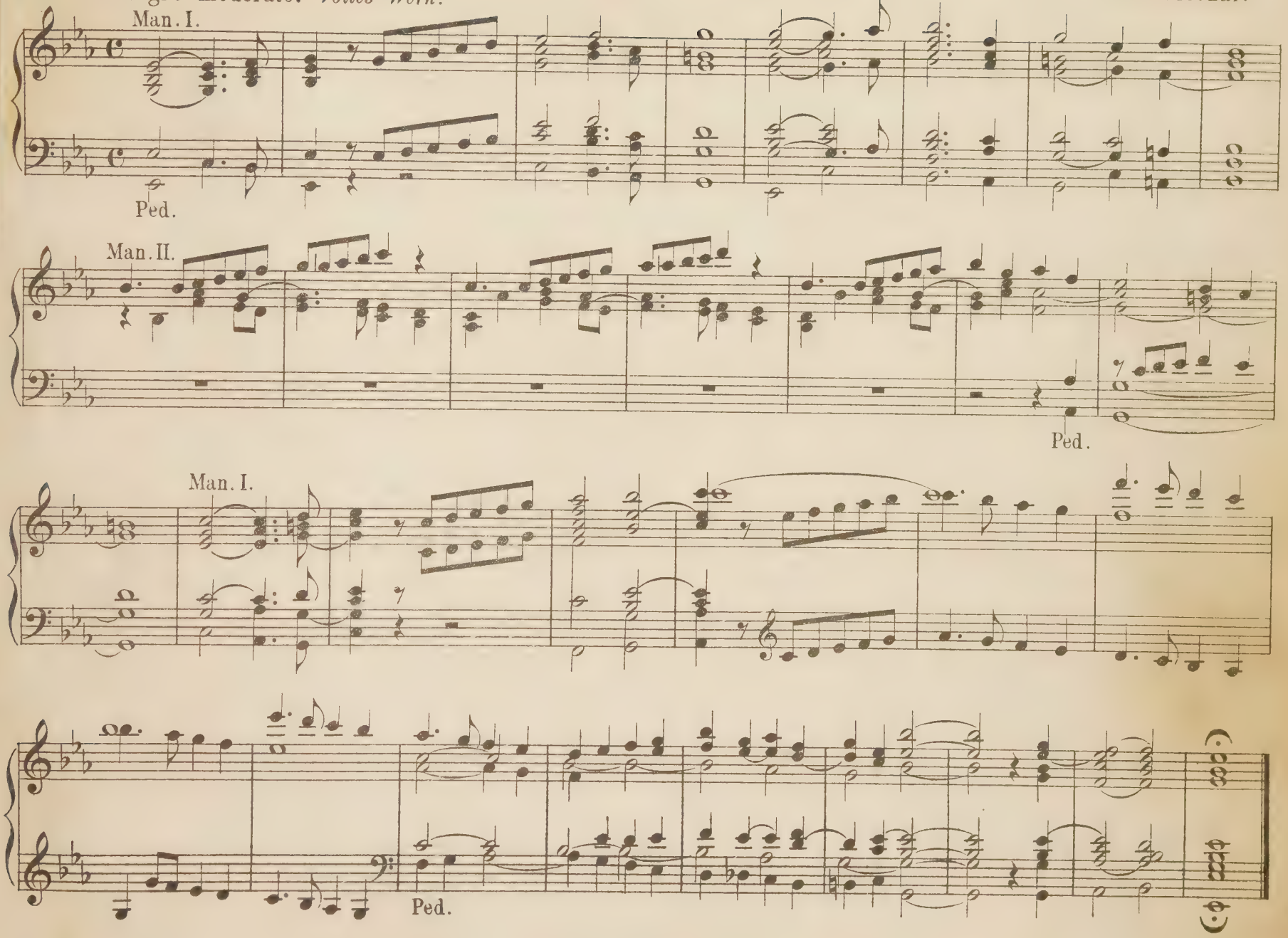
Heinrich Goetze.



29.

Allegro moderato. *Volles Werk.*

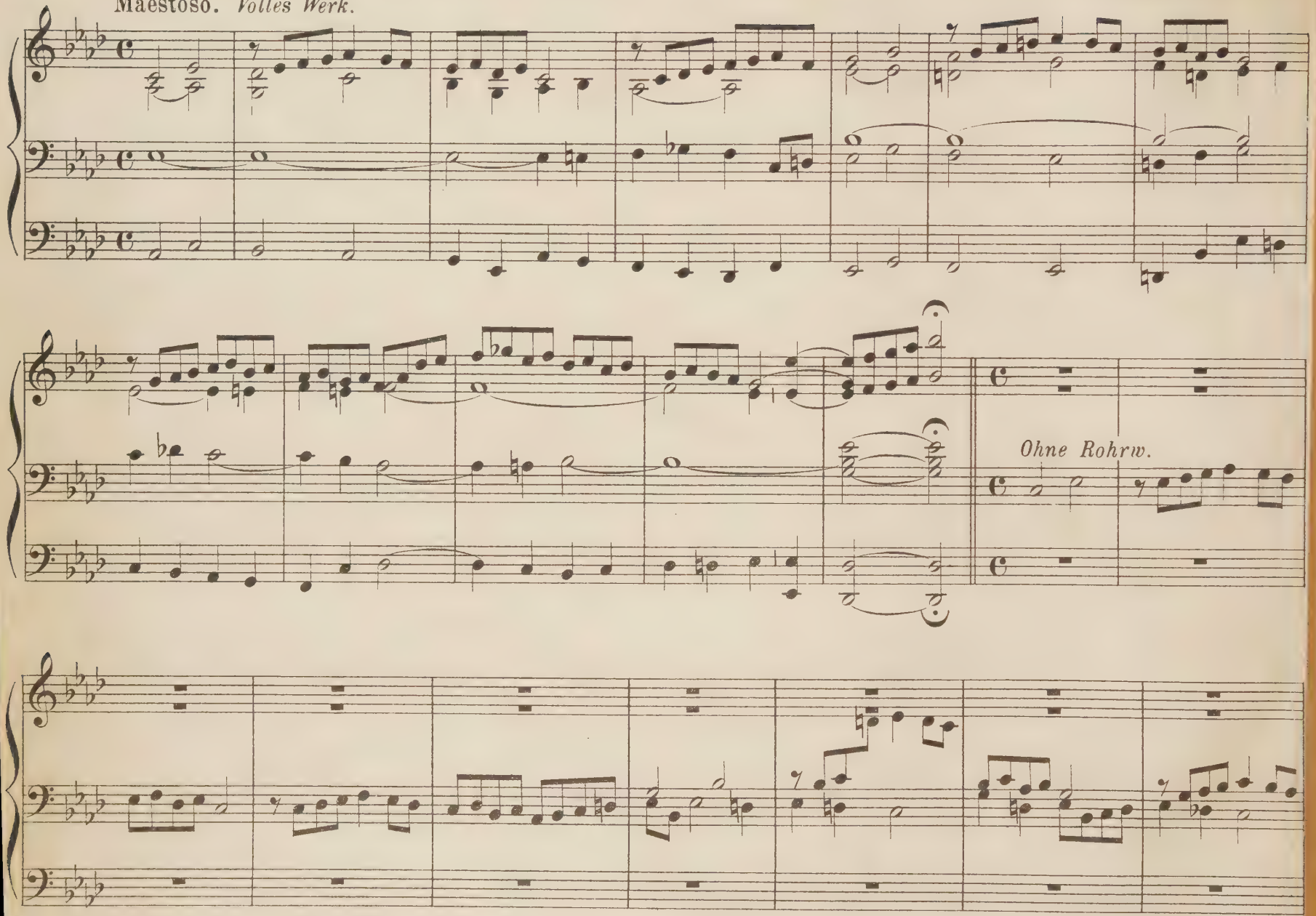
A. Jos. Monar.



30. Postludium *) zur Missa in h.S. Jakobi.**)

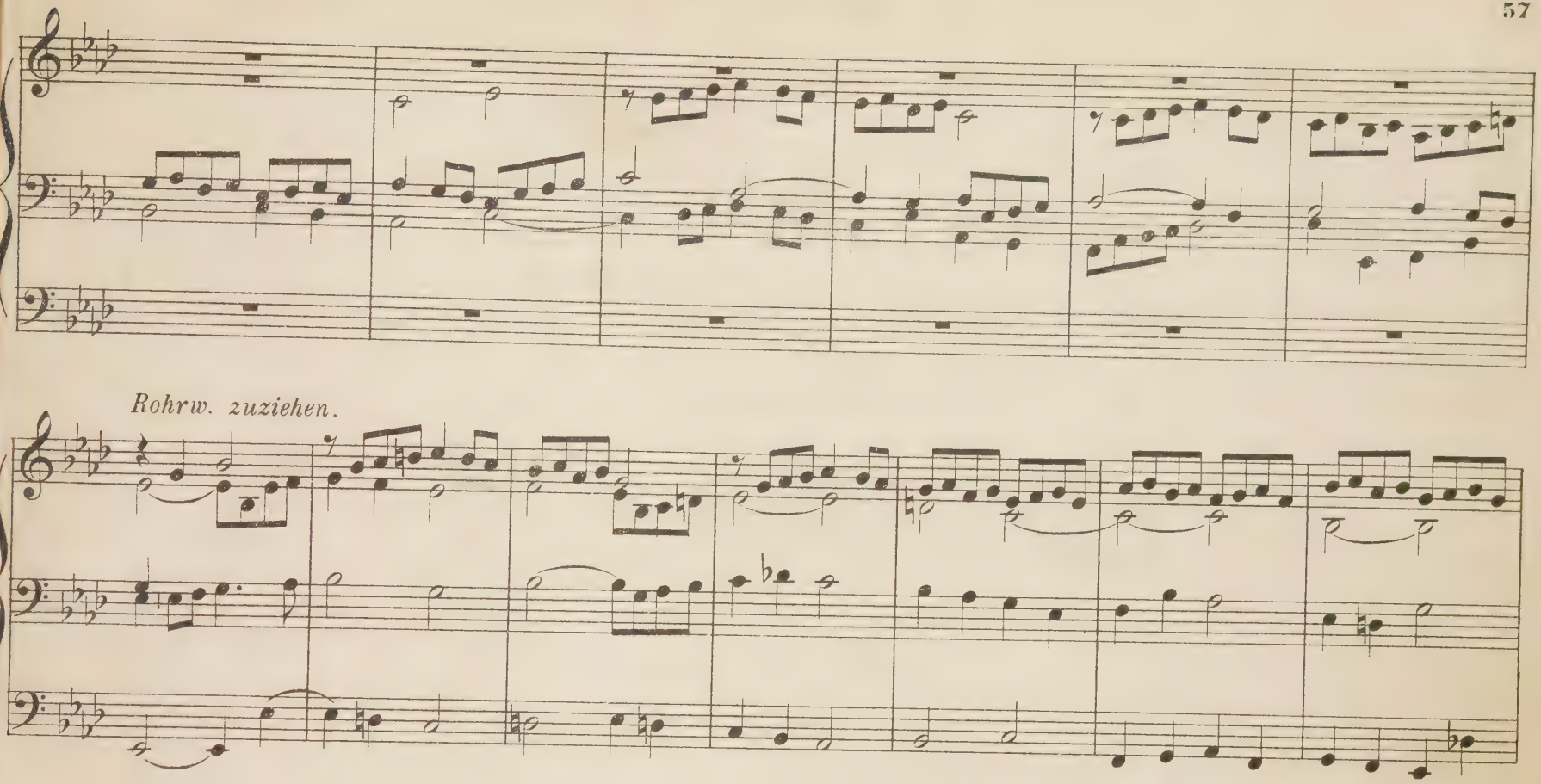
J. Quadflieg.

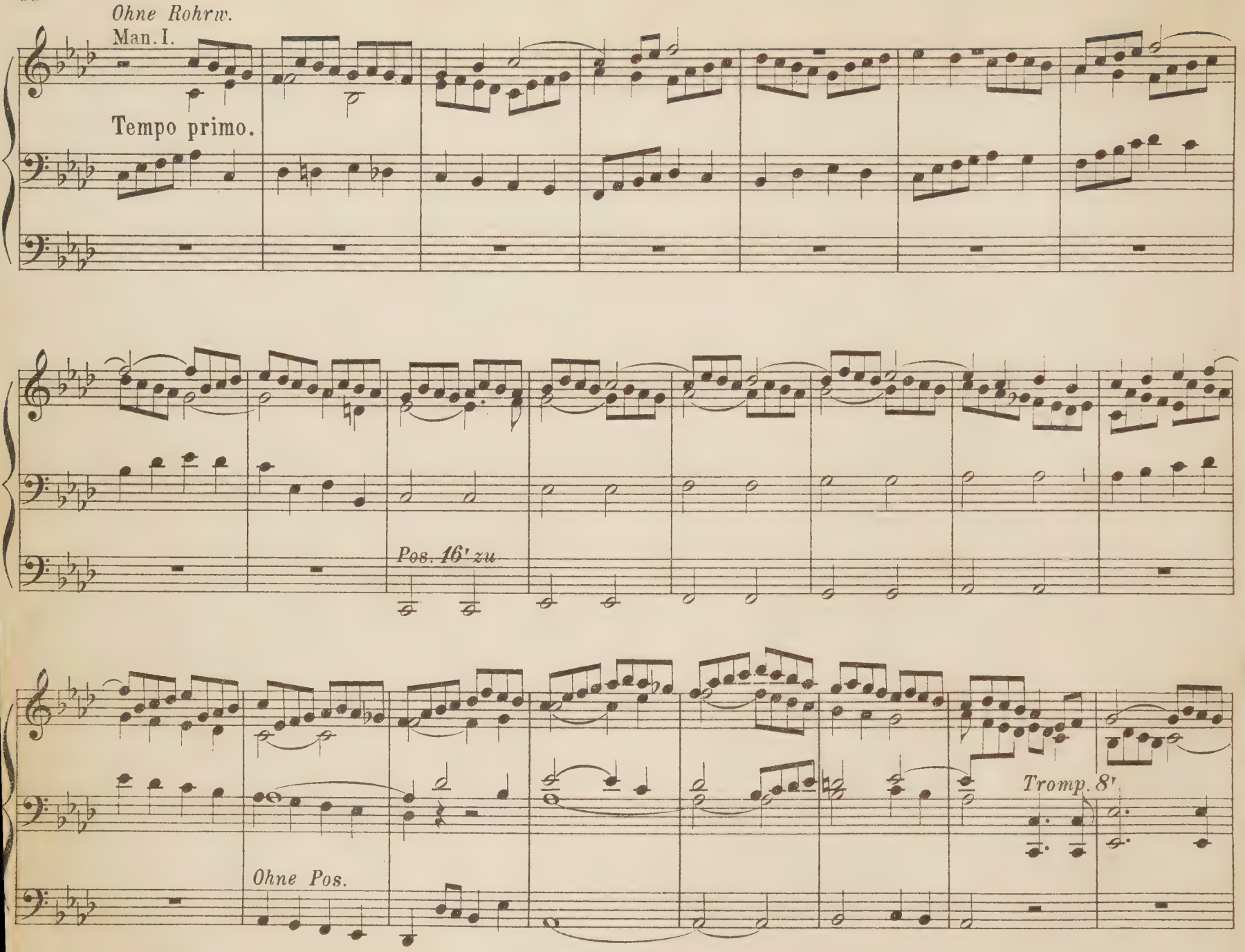
Maestoso. *Volles Werk.*

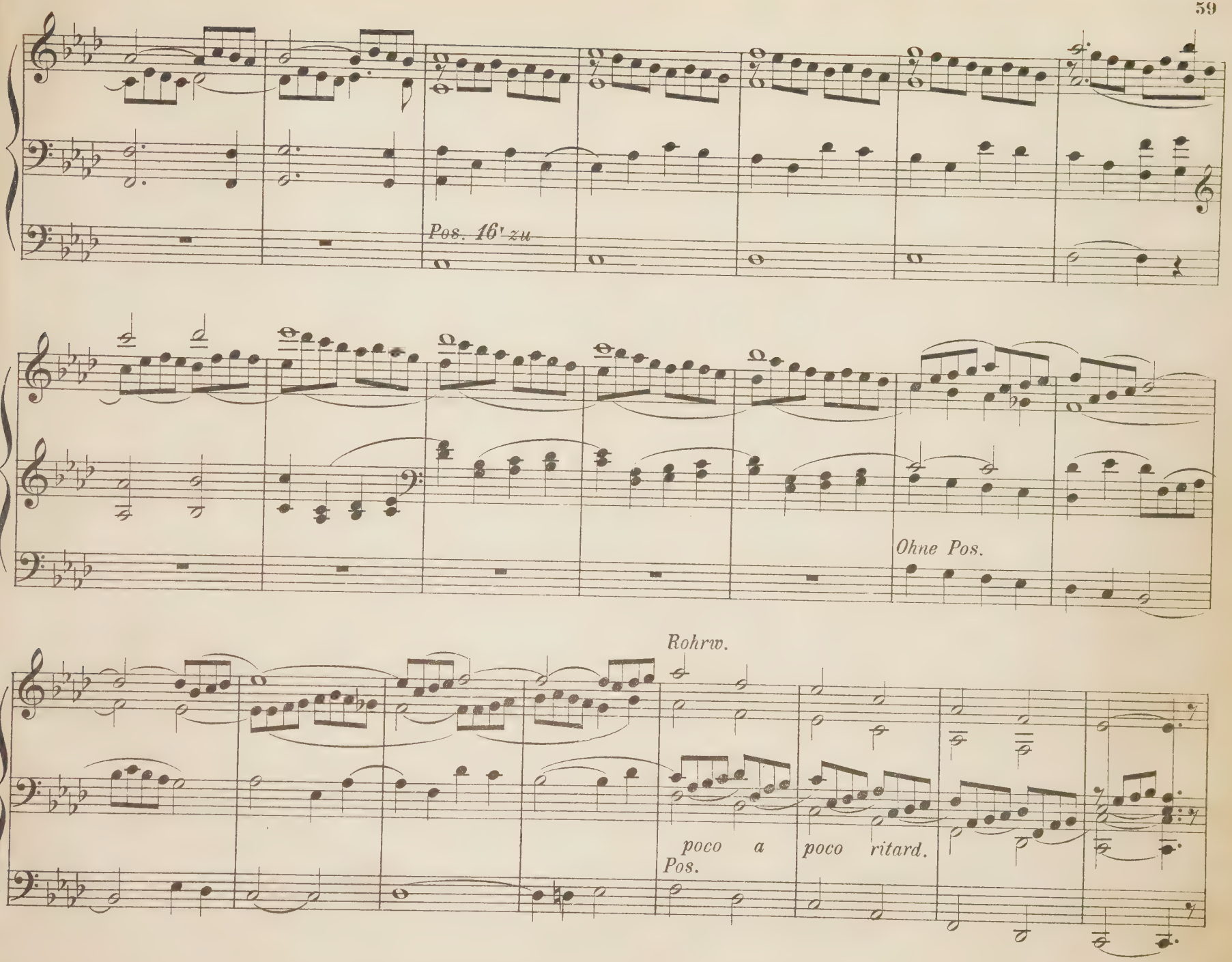


*) Dem amerikanischen Caecilienvereine und seinem Generalpräses, Professer J. Singenberger, zum 25 jährigen Jubiläum gewidmet.

**) Missa in hon. s. Jacobi, super: *c, es, f, g, as;* von J. Quadflieg, op. 4. Verlag: Pustet, Regensburg.


Rohrw. zuziehen.
Zart.
II. Werk ev. mit Schweller.
rit.
Langsam.


Ohne Rohrw.
Man. I.
Tempo primo.
Pos. 16' zu
Ohne Pos.
Tromp. 8'


Pos. 16' zu
Ohne Pos.
Rohrw.
poco a poco ritard.
Pos.

Zart.

Man. II.

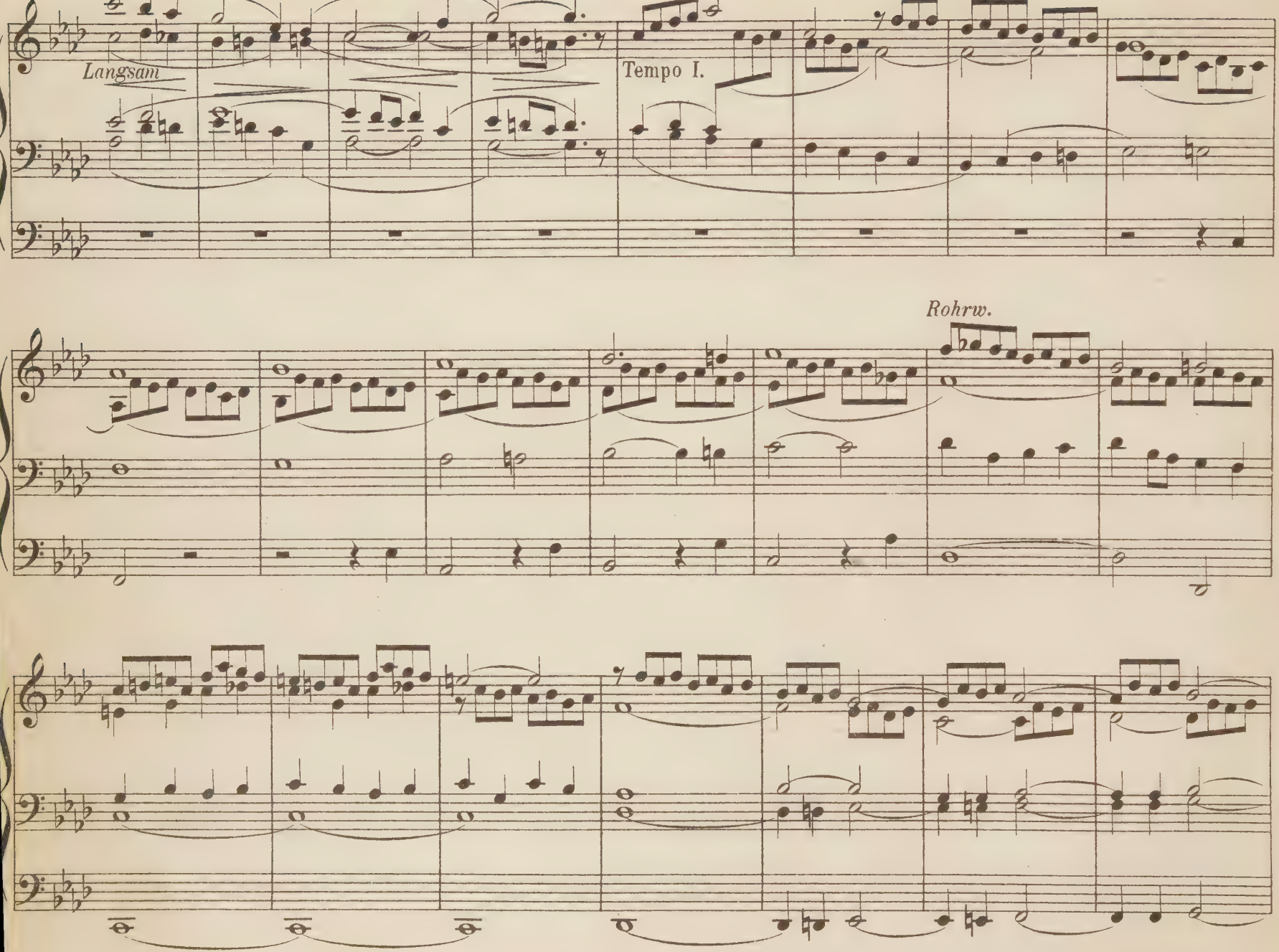
Langsam

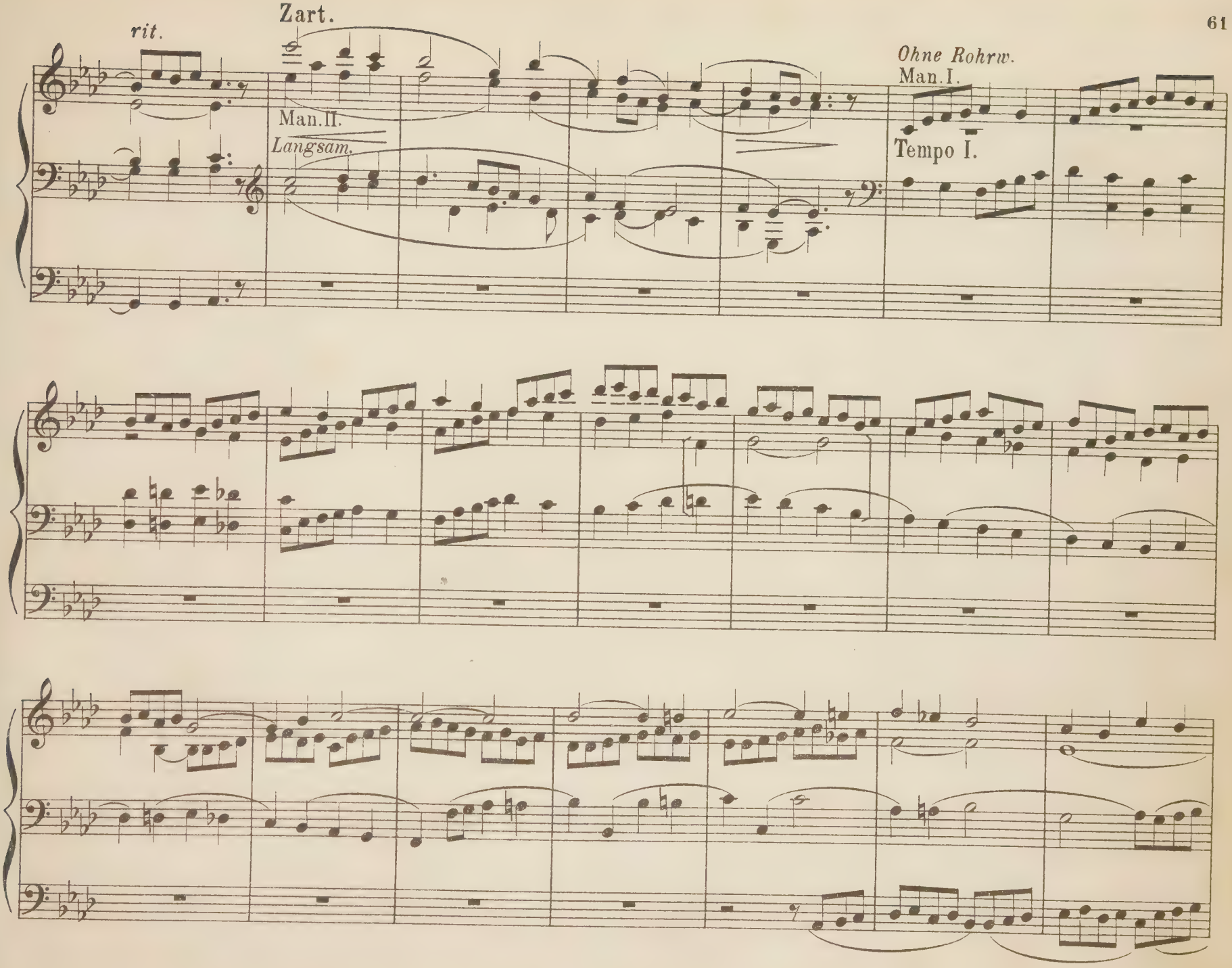
Ohne Rohrw.

Man. I.

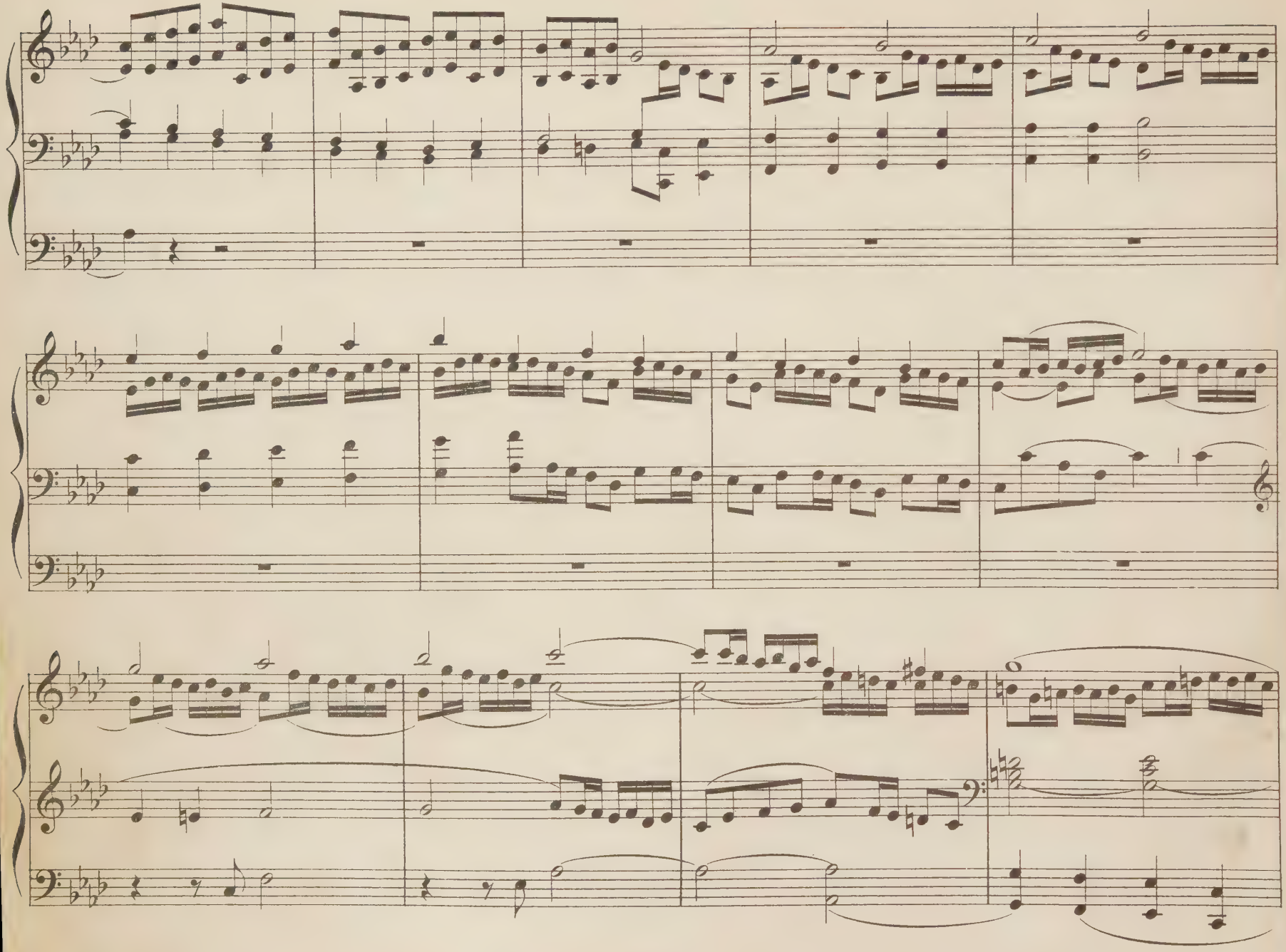
Tempo I.

Rohrw.

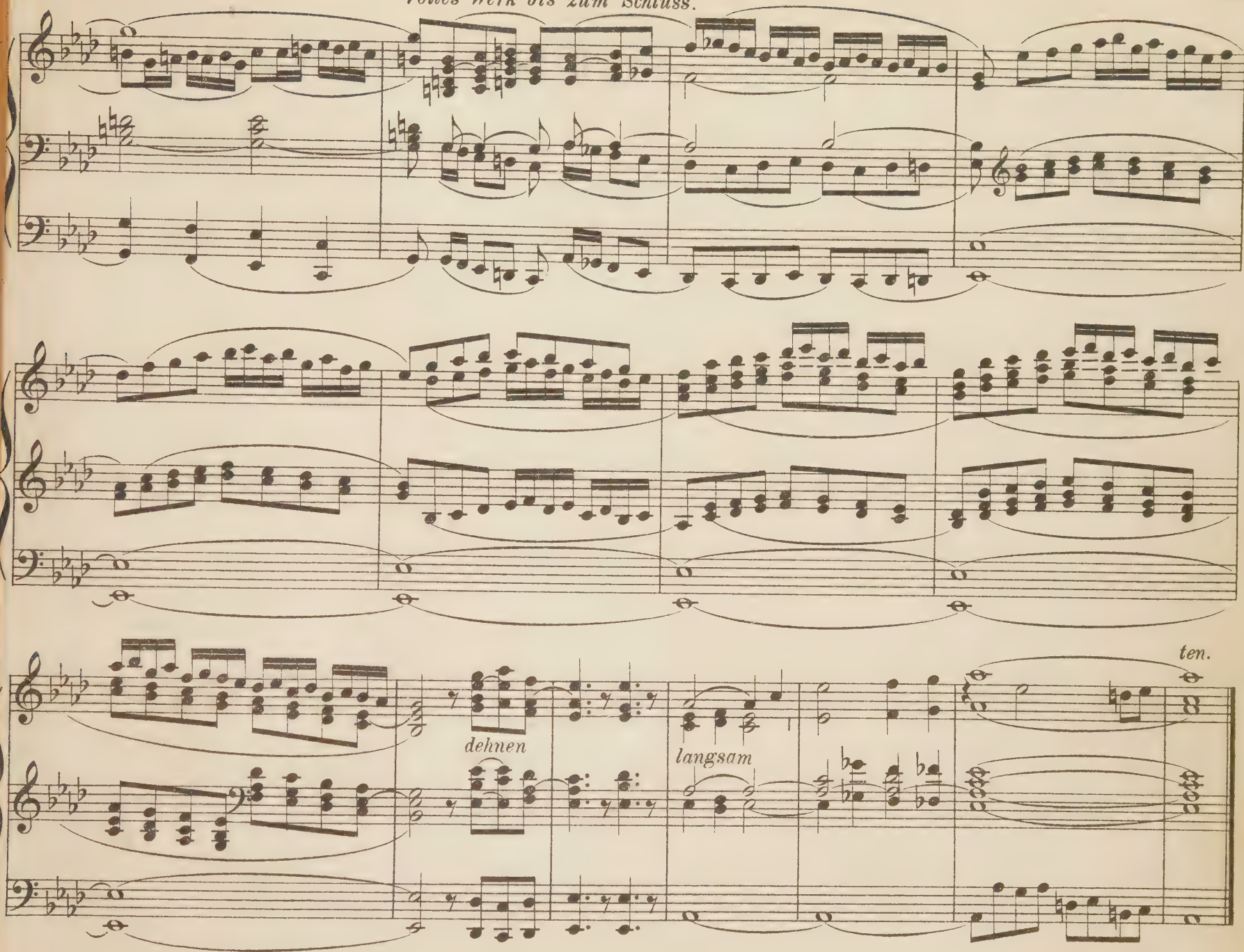



rit.
Zart.
Man.II.
Langsam.
Ohne Rohrw.
Man.I.
Tempo I.

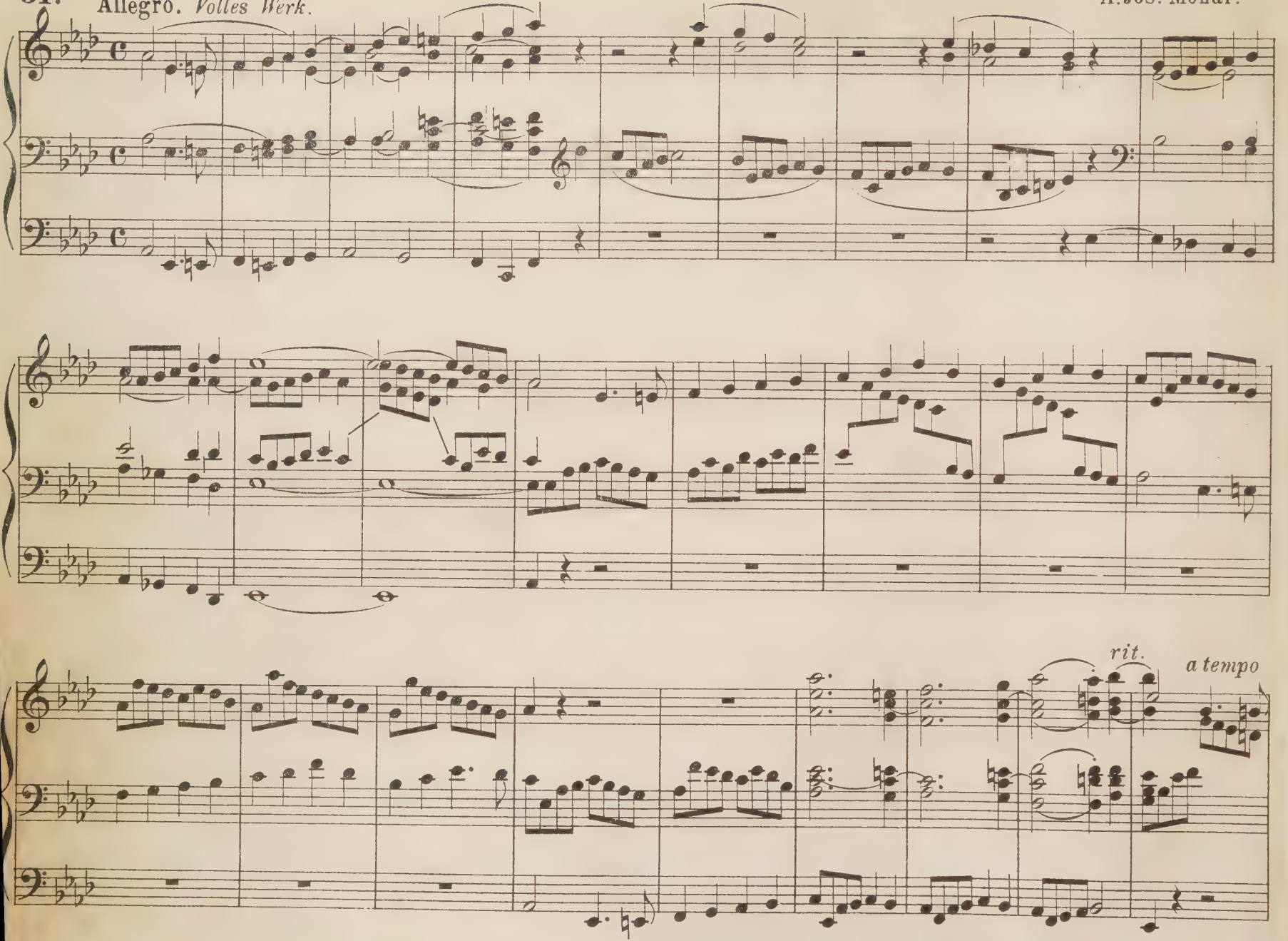
dehnen, damit die nachfolgenden 16^tel deutlich werden.

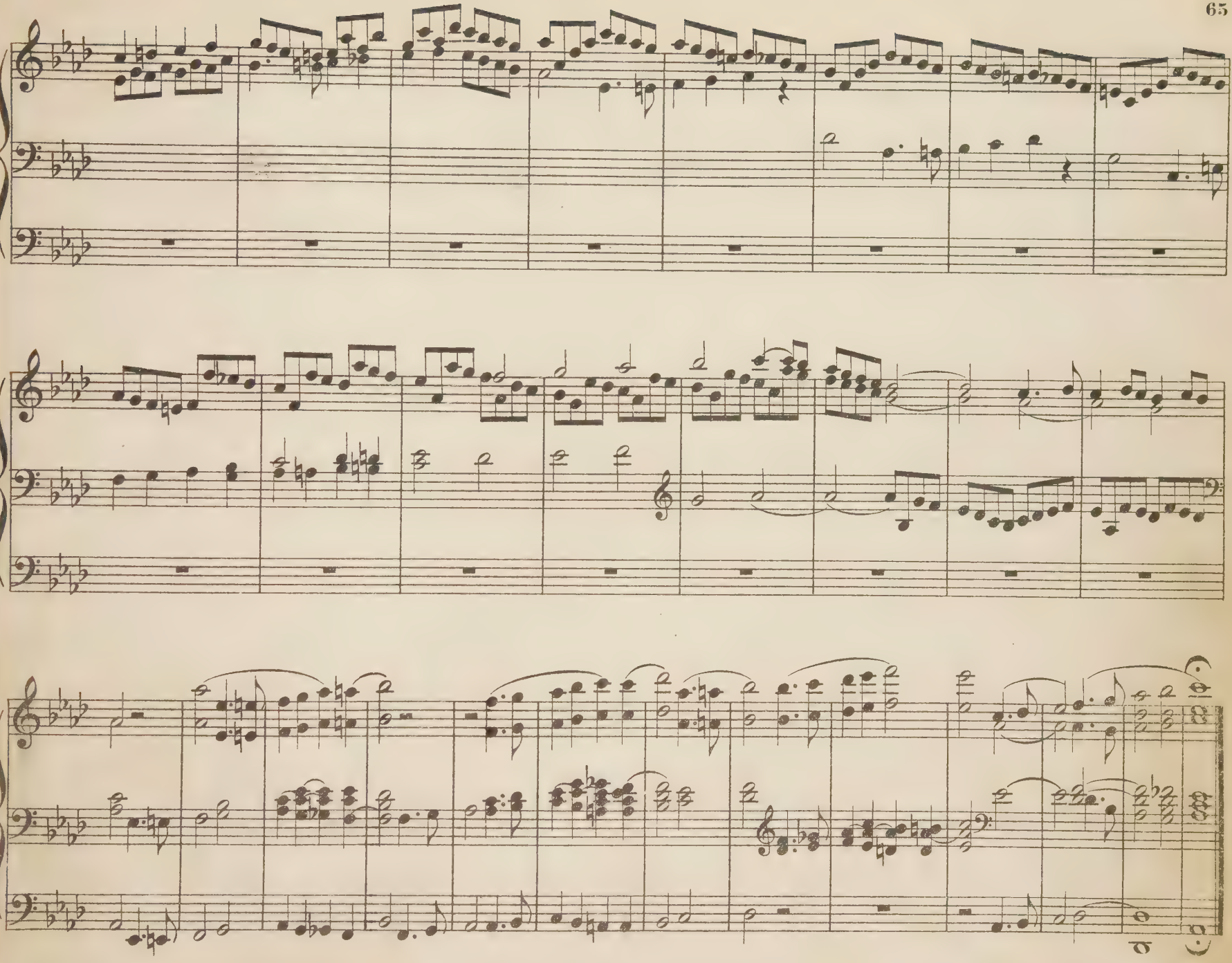


Volles Werk bis zum Schluss.



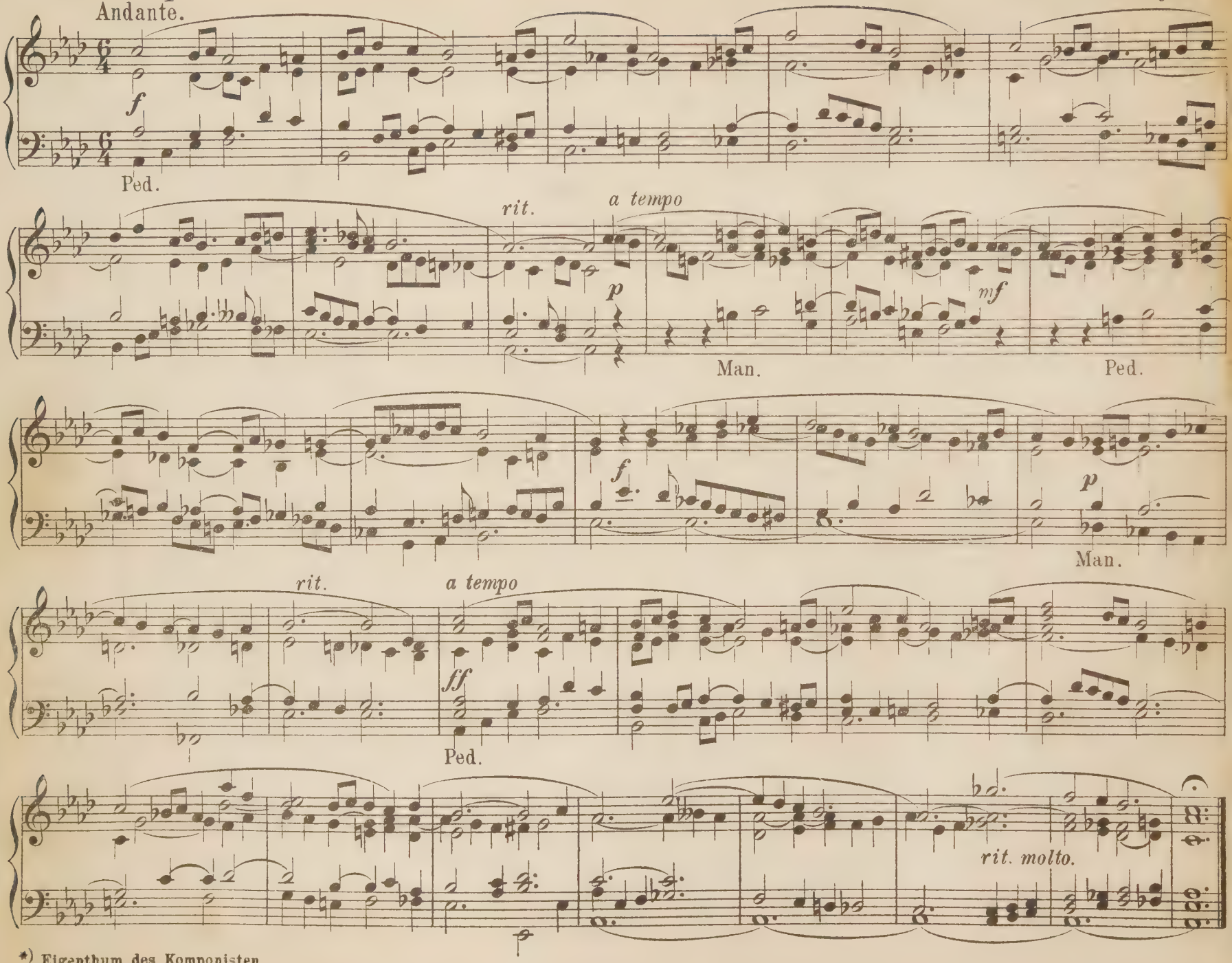
31. Allegro. *Volles Werk.* A. Jos. Monar.





32. Vorspiel.*)

J. Renner jun.

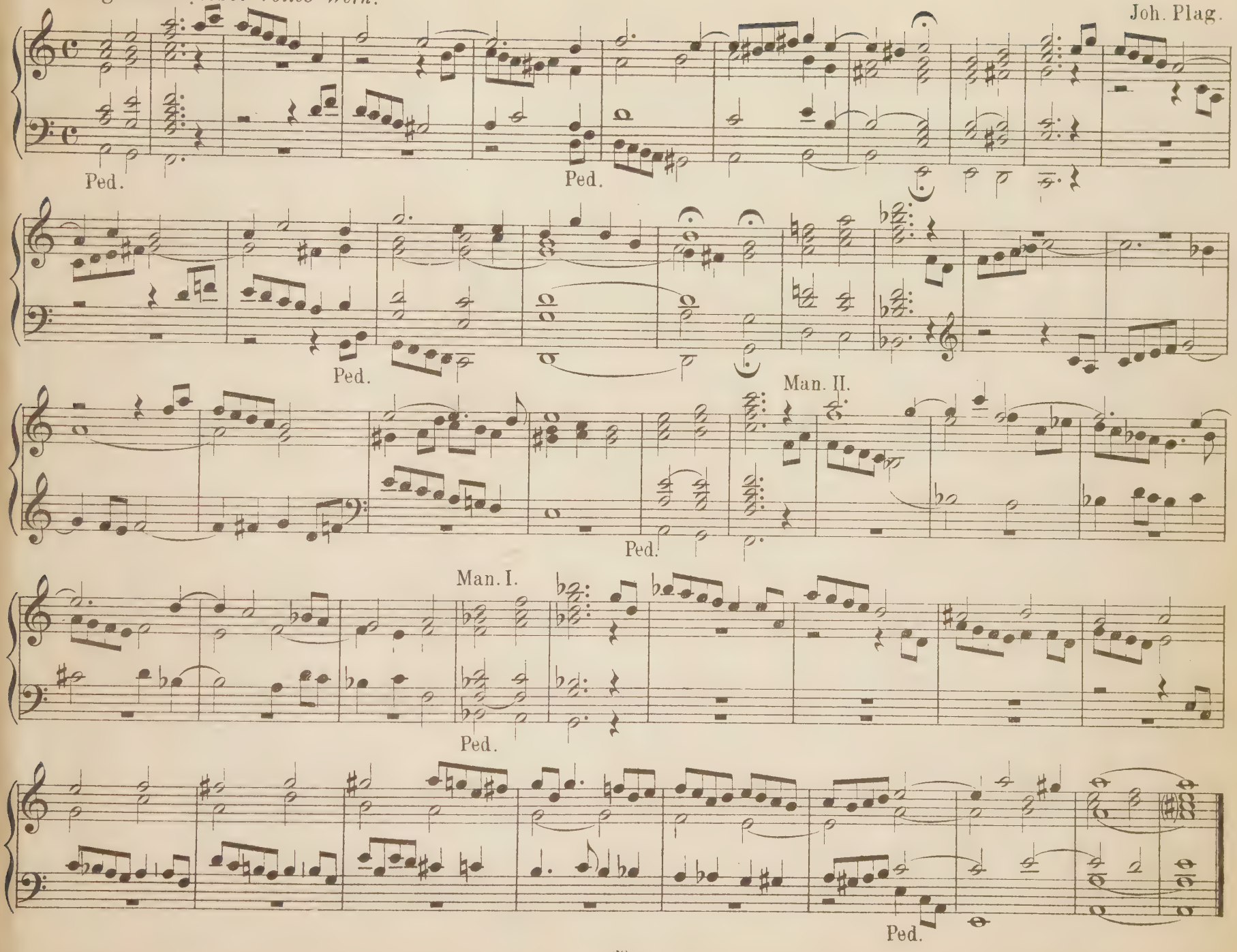


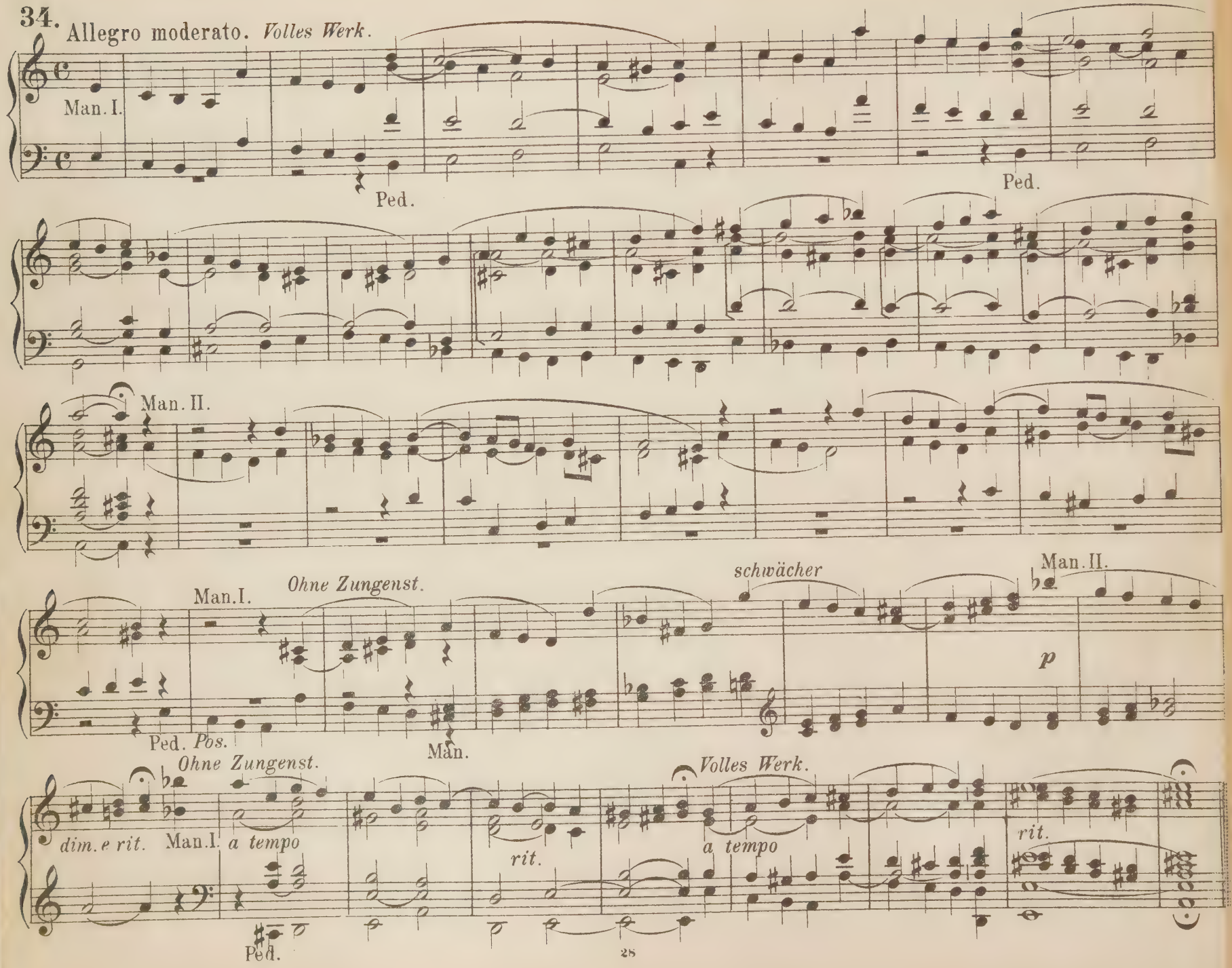
*) Eigenthum des Komponisten.

33. Nachspiel.

Allegro maestoso. *Volles Werk.*

Joh. Plag.

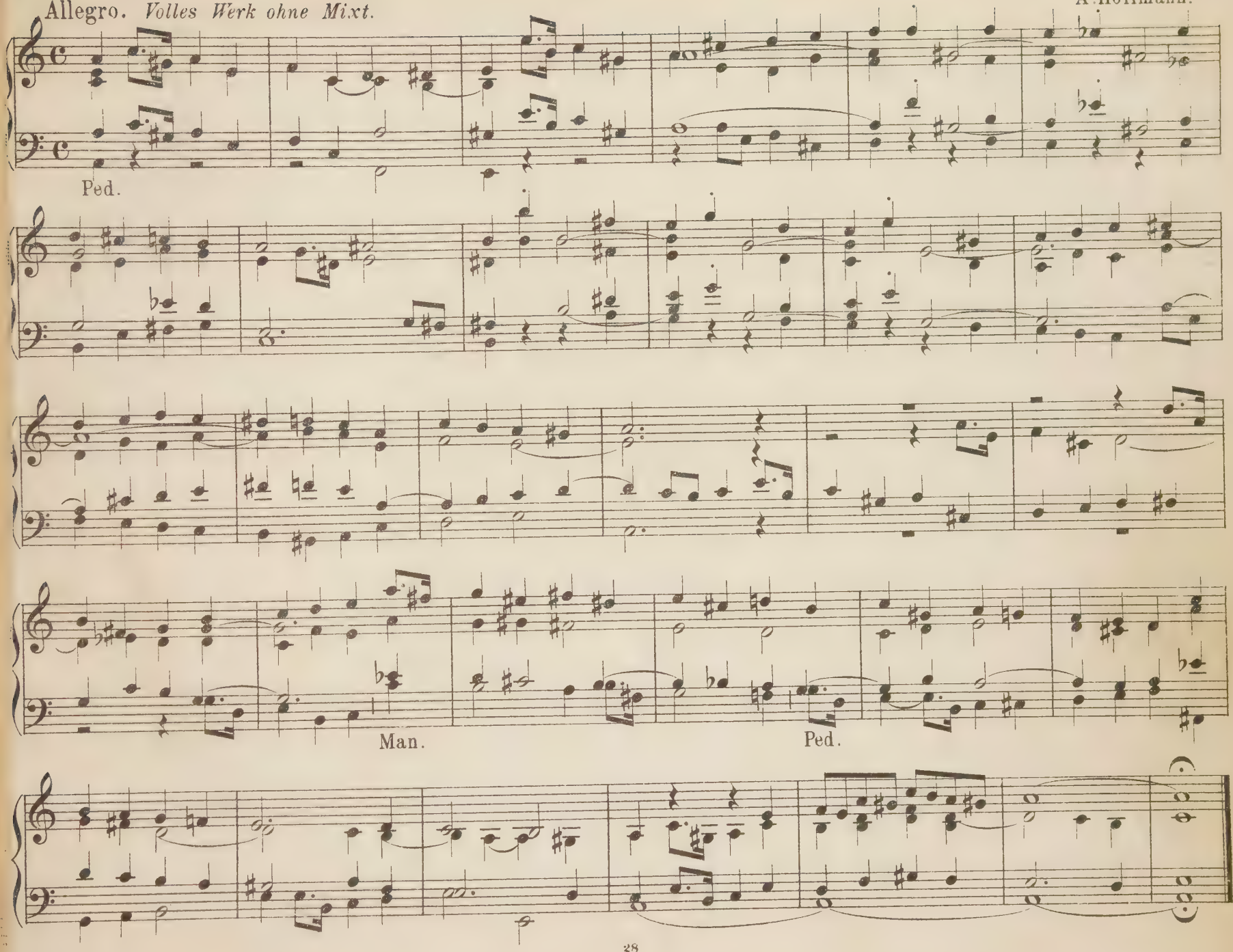



34.
Allegro moderato. Volles Werk.
Man. I.
Ped.
Ped.
Man. II.
Man. I.
Ohne Zungenst.
schwächer
Man. II.
p
Ped. Pos.
Man.
Ohne Zungenst.
Volles Werk.
dim. e rit.
Man. I.
a tempo
rit.
a tempo
rit.
Ped.

35.

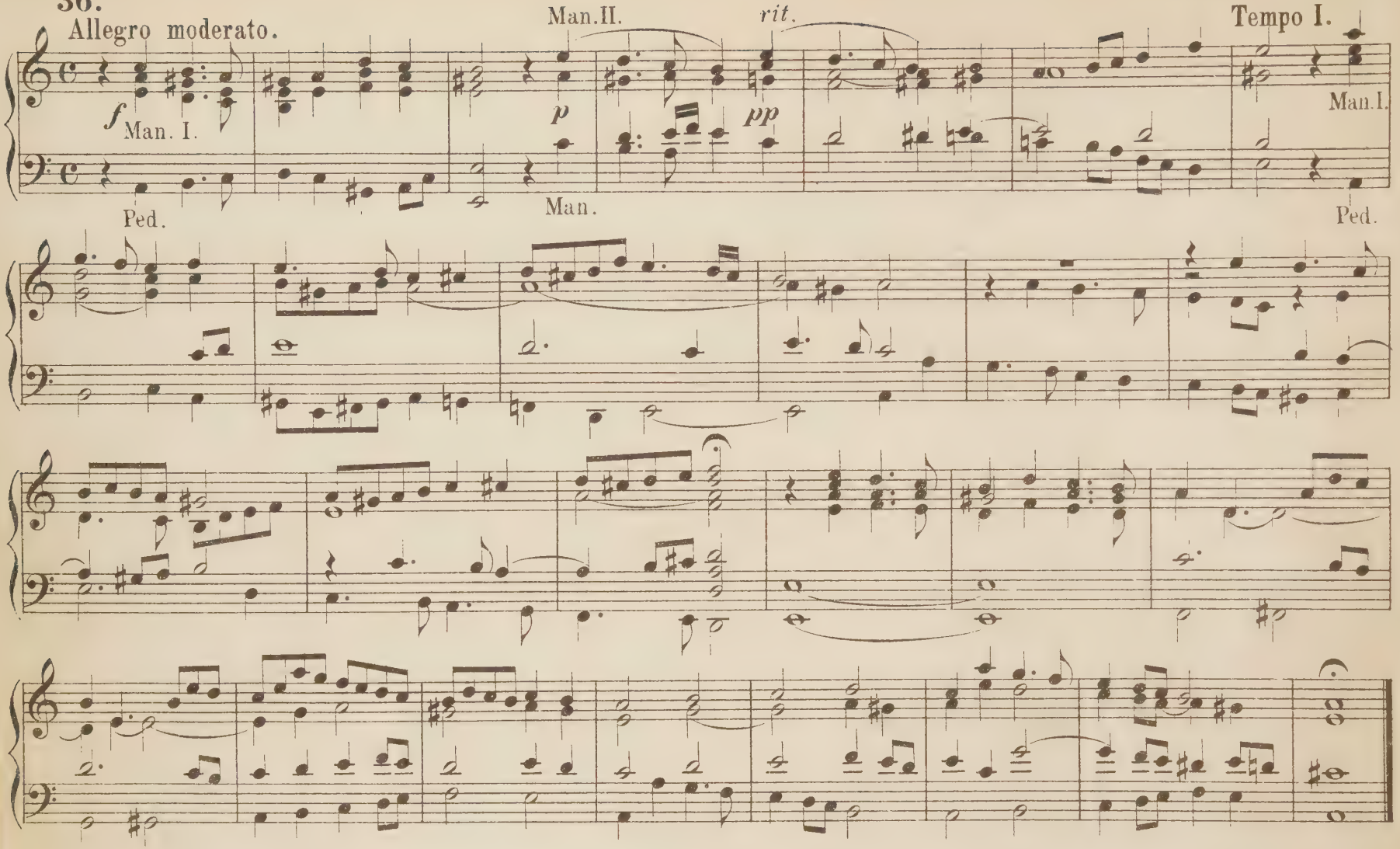
Allegro. *Volles Werk ohne Mixt.*

A. Hoffmann.



36.

Allegro moderato.



37.

Heinrich Goetze.

Allegro moderato. *Volles Werk.*

38. Largo. *Volles Werk.*
Con appassionata.

W. Dahm.

Man. I.

Adagio.

ad libit.

39.

Allegro moderato. *Volles Werk.*

Man. II.

A. Jos. Monar.

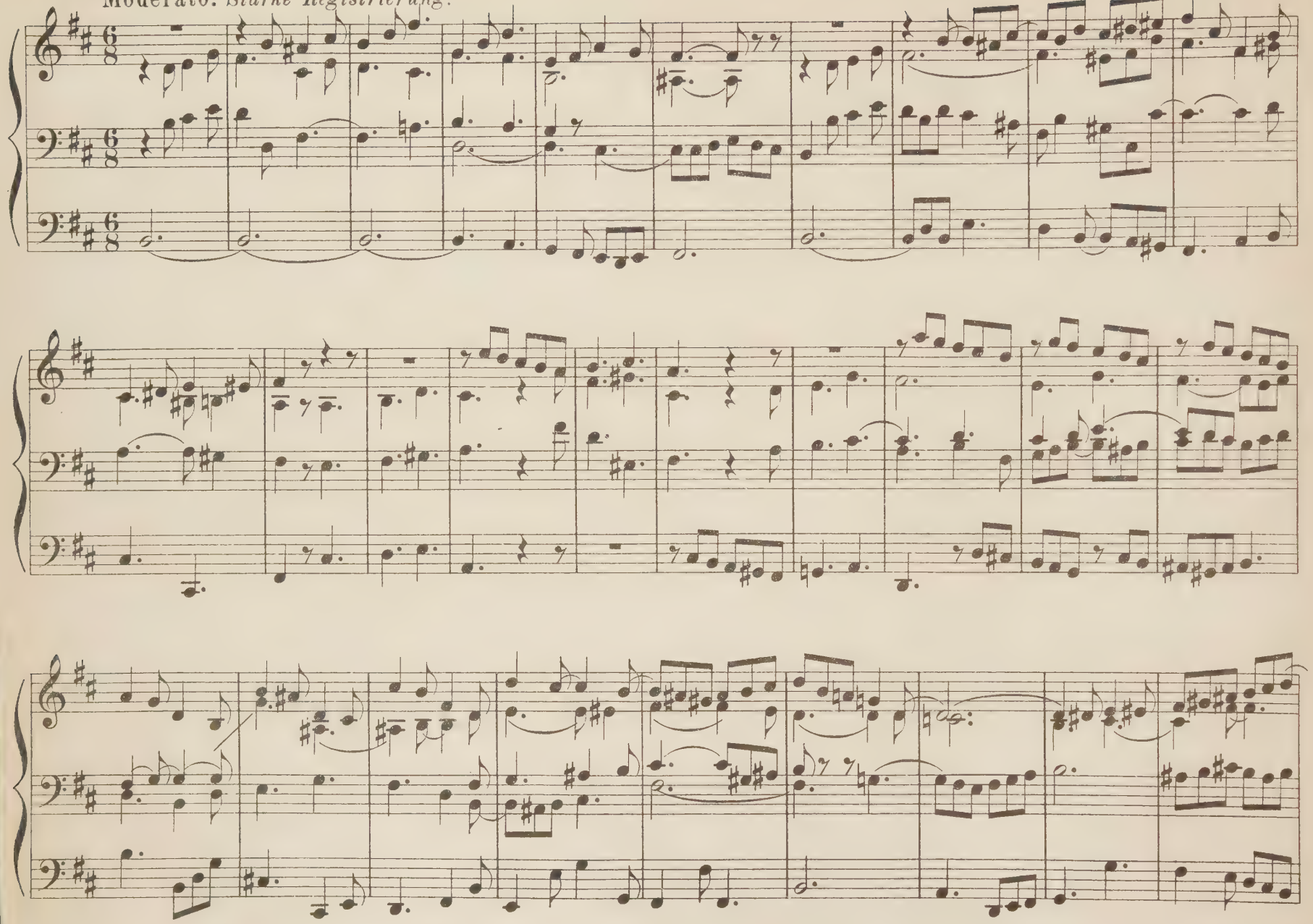
Man. I.

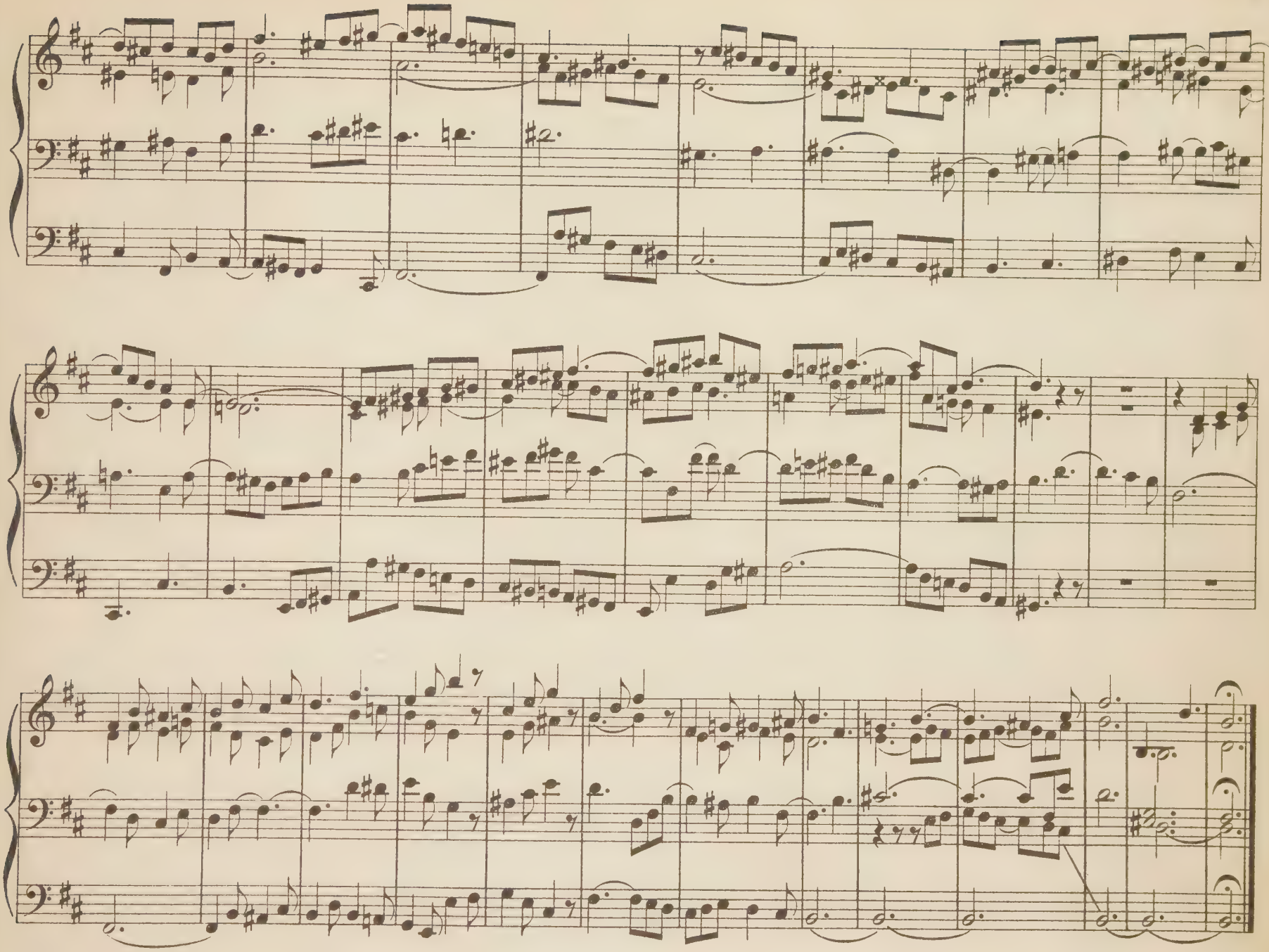
Ped.

40. Moderato. *Volles Werk.* J. Bernards.

41. Em. Adler.

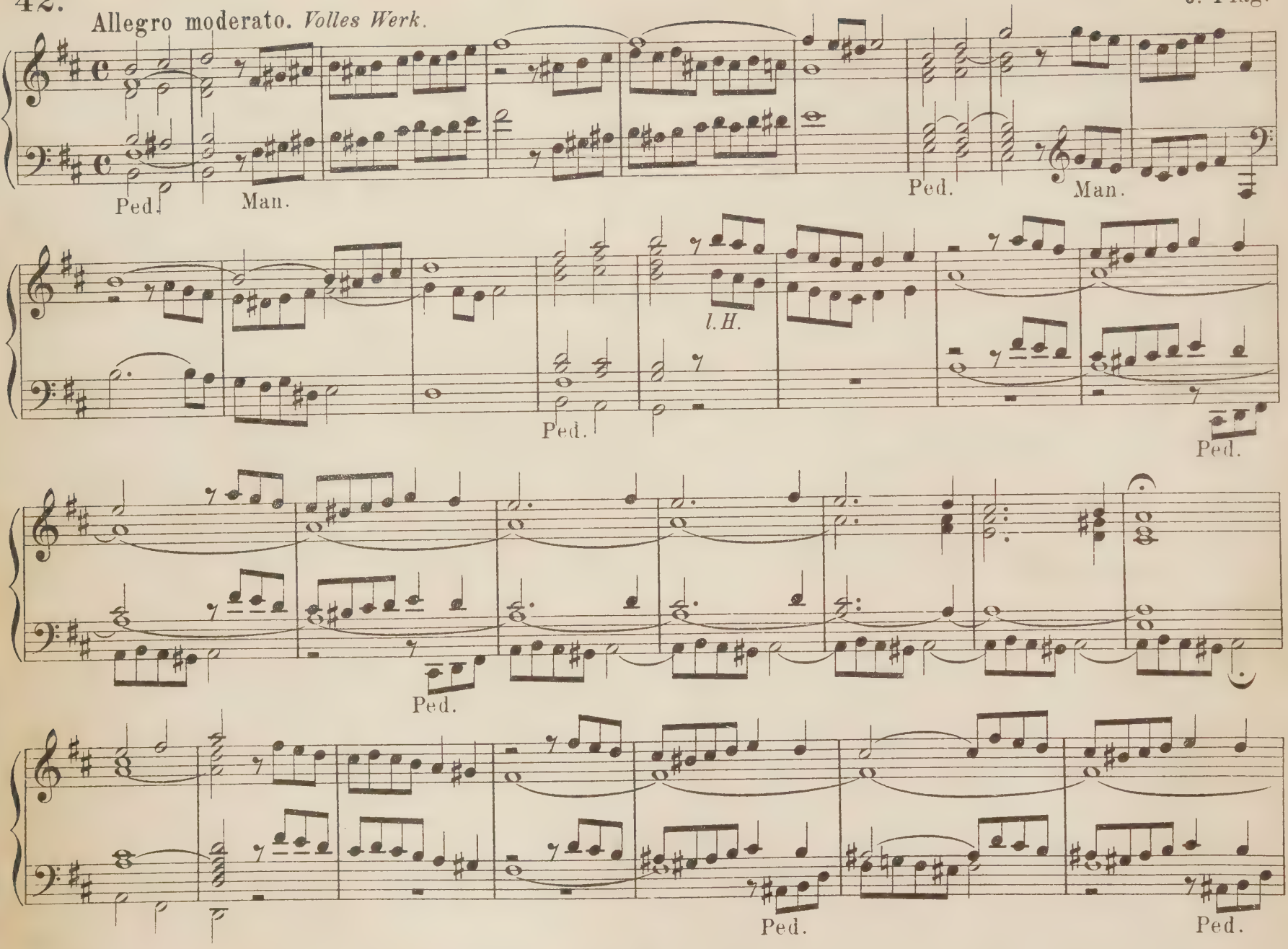
Moderato. *Starke Registrierung.*

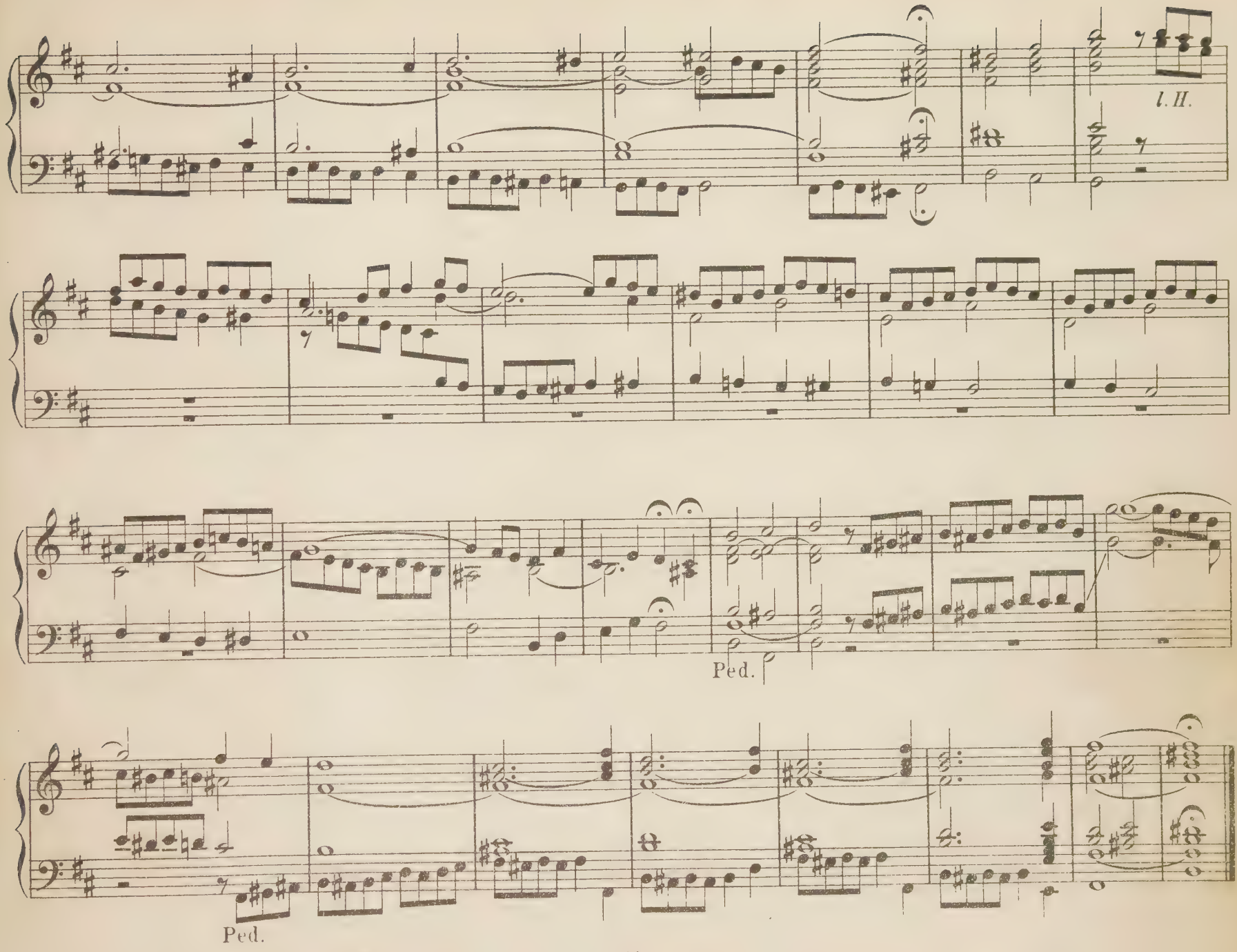




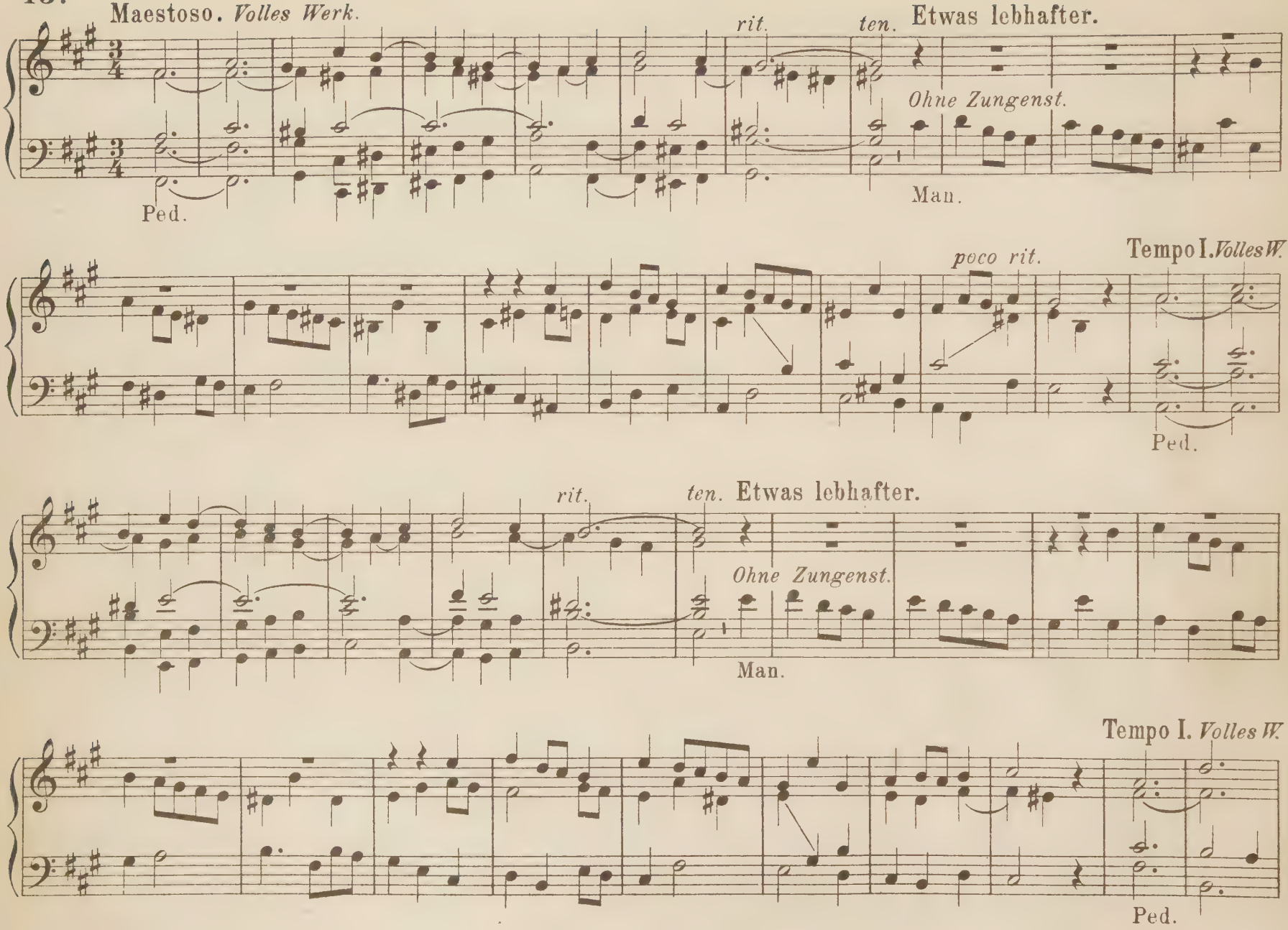
42. J. Plag.

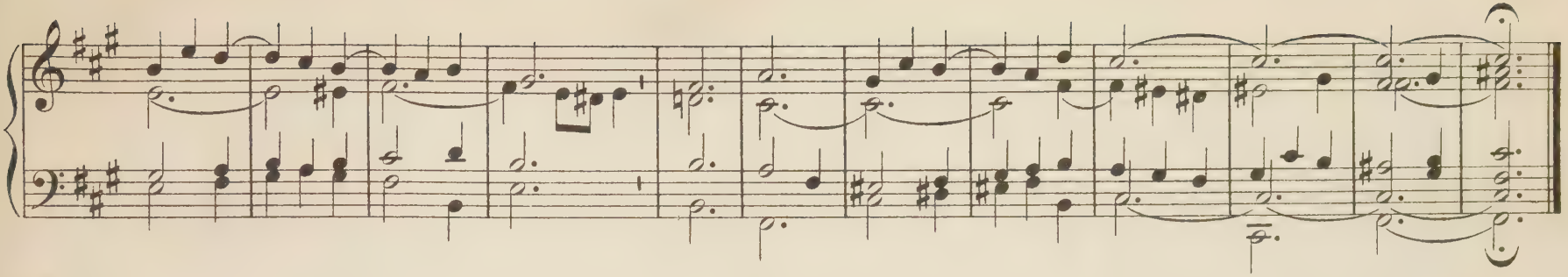
Allegro moderato. *Volles Werk.*




l. H.
Ped.
Ped.

43. J. Quadflieg.

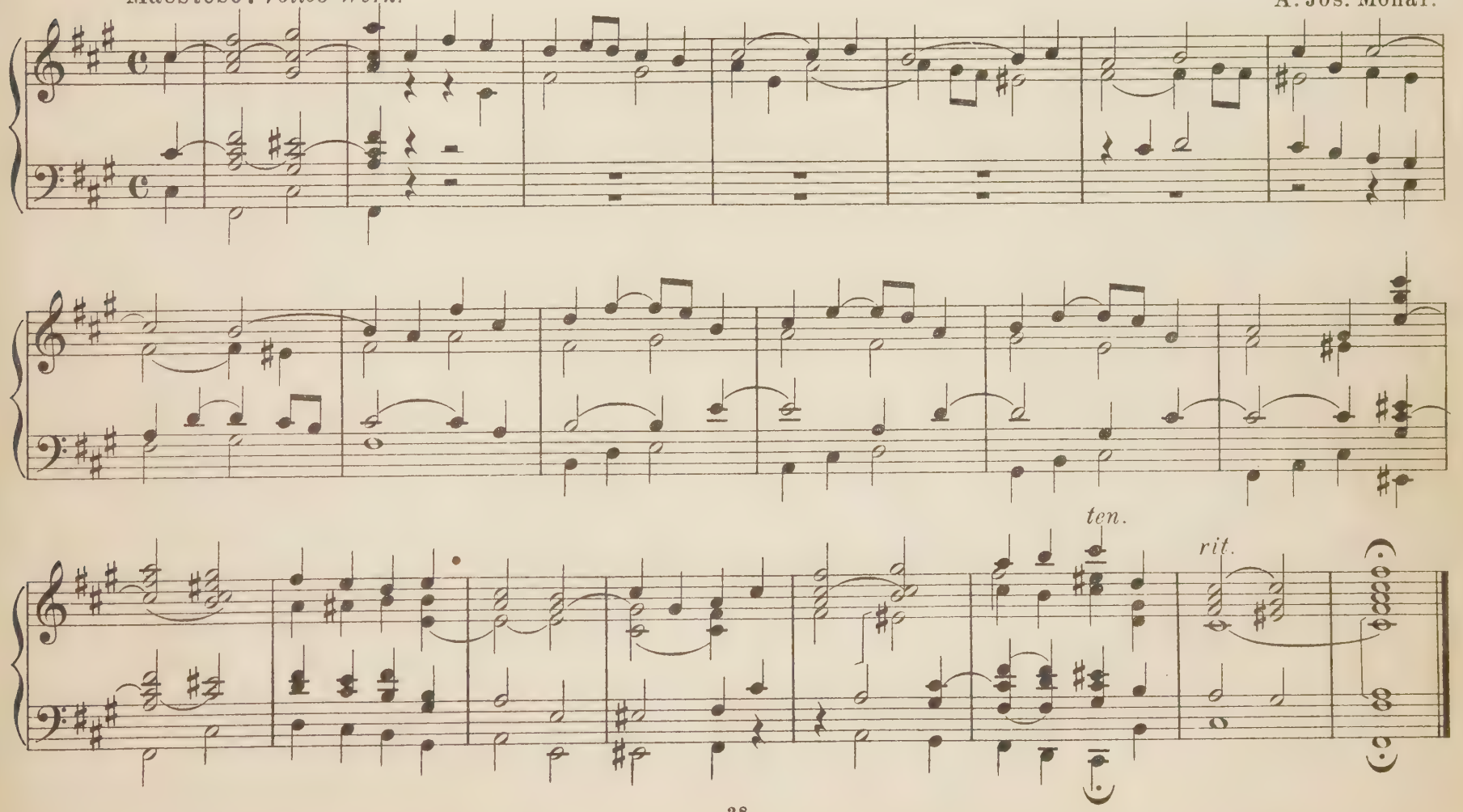




44.

Maestoso. *Volles Werk.*

A. Jos. Monar.



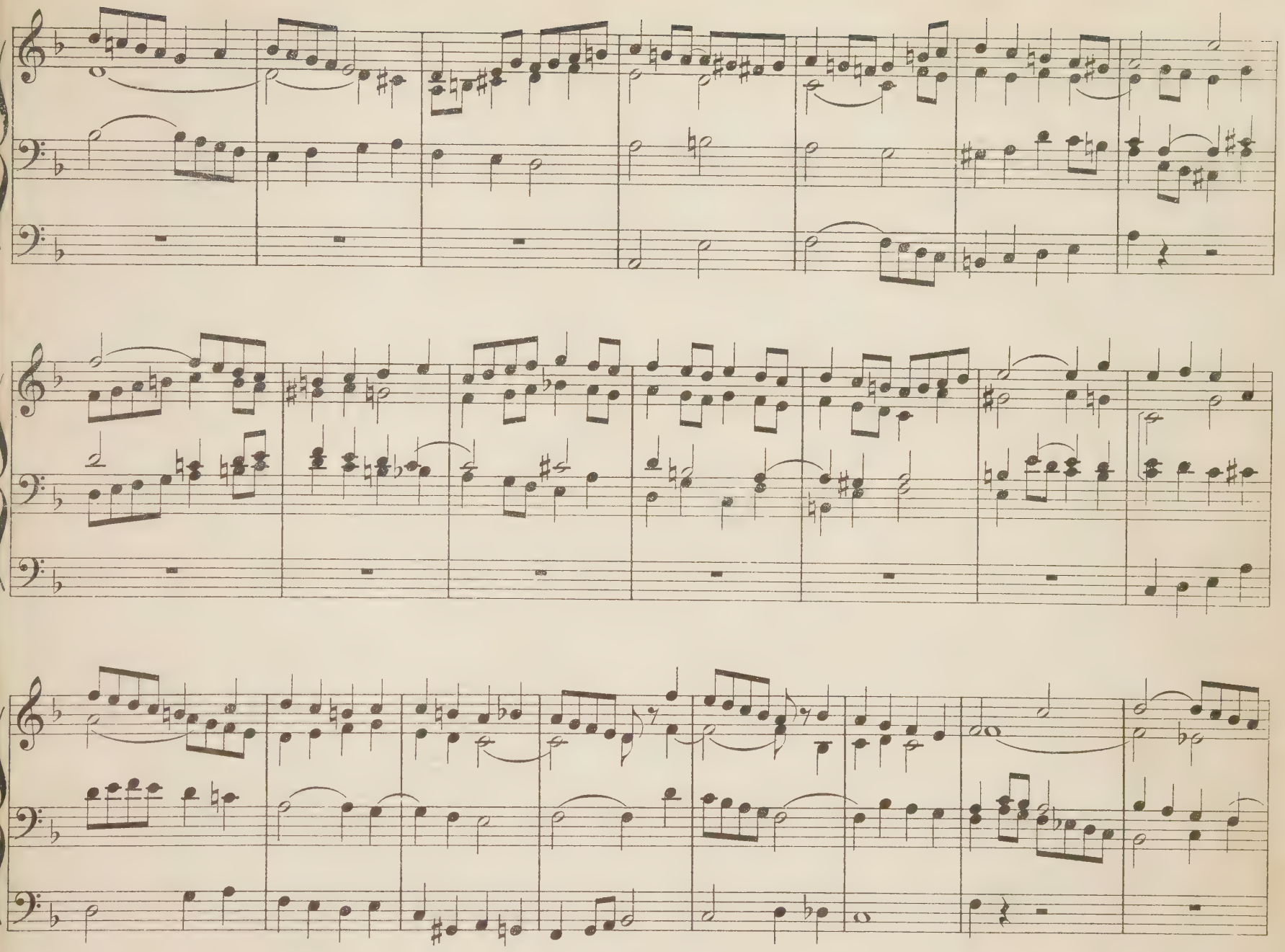
45. Präludium und Fuge.

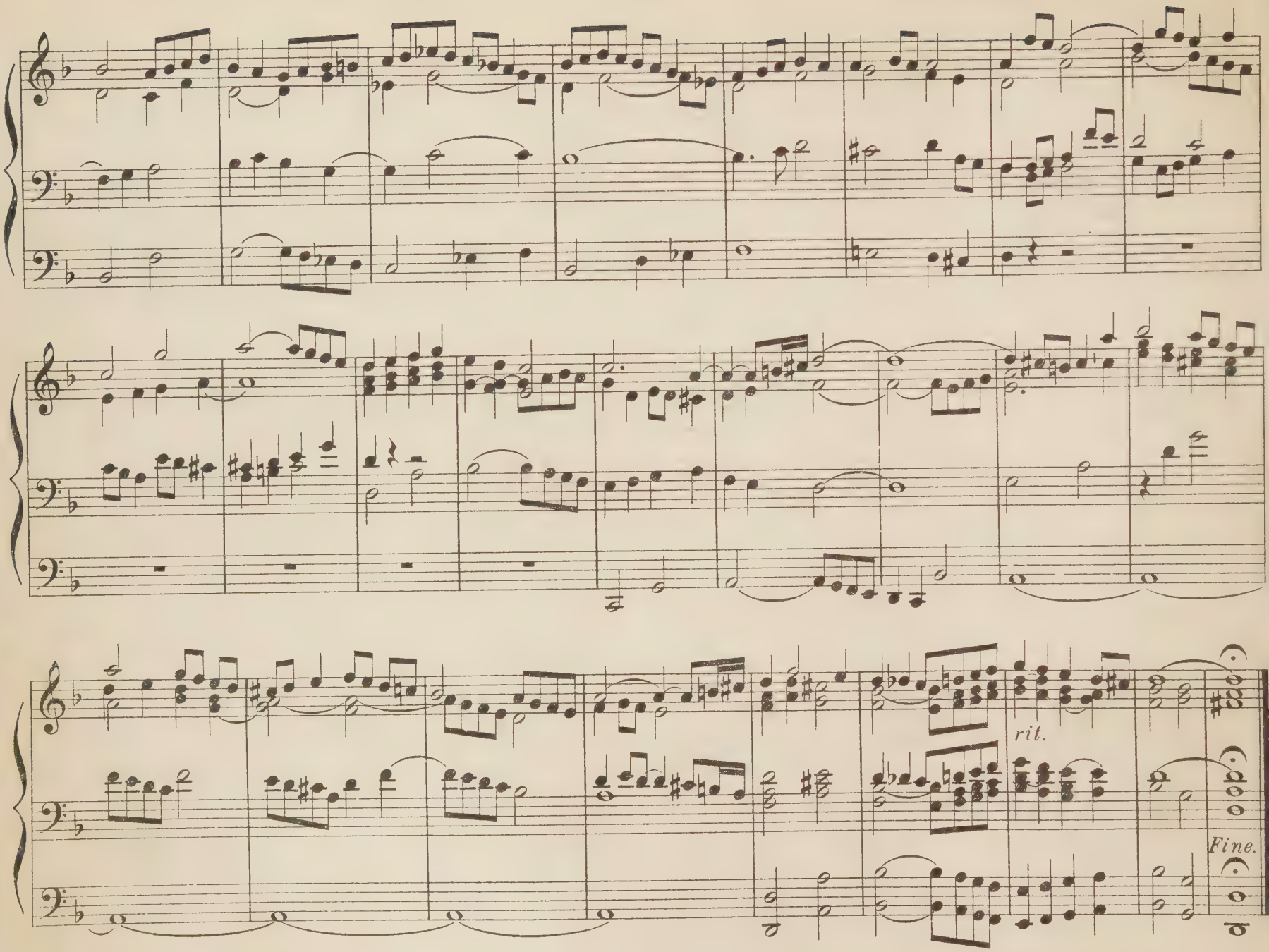
J. Rodenkirchen.

Grave, Maestoso. *Volles Werk.*

Fuge.

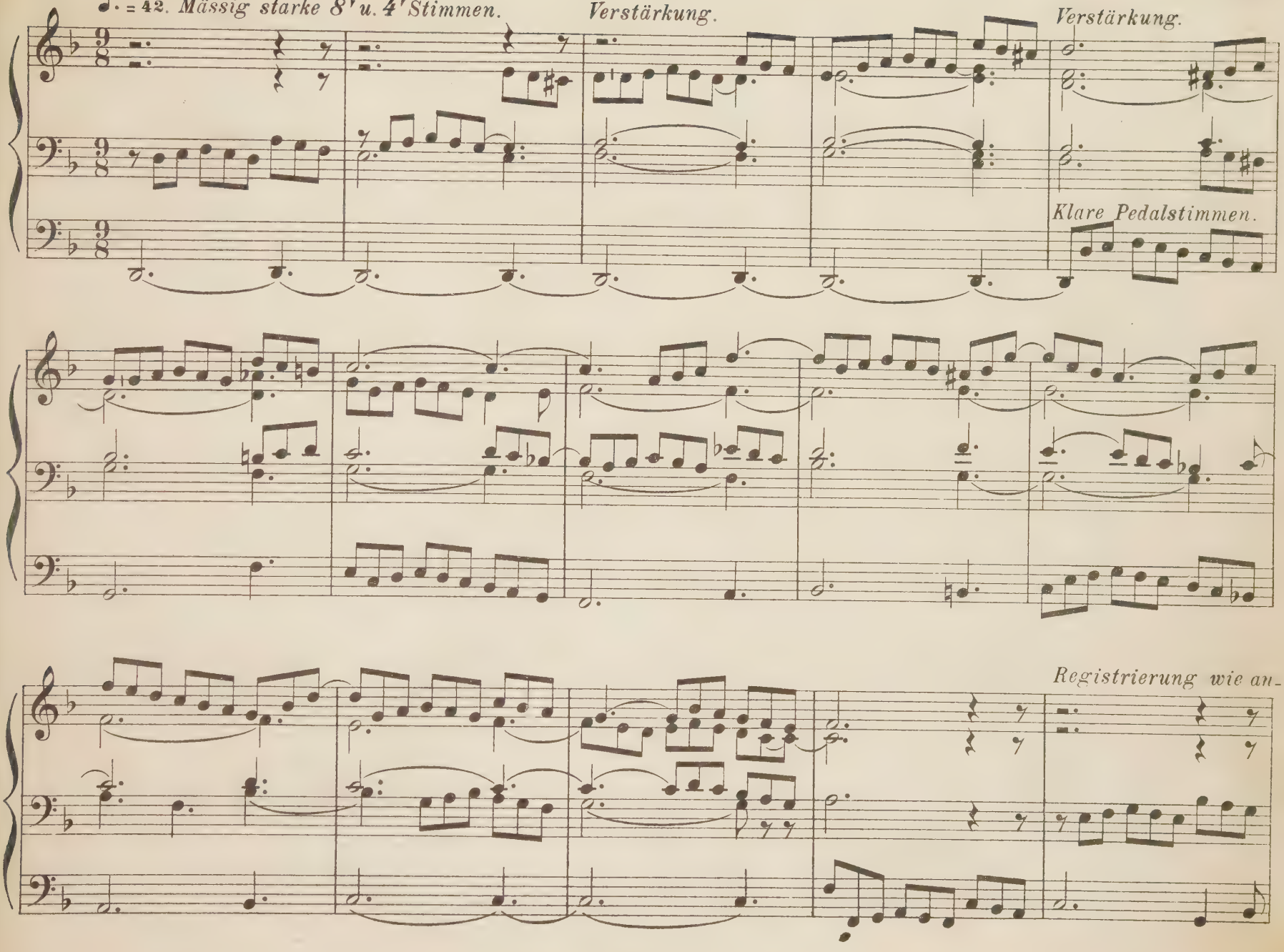
Moderato.

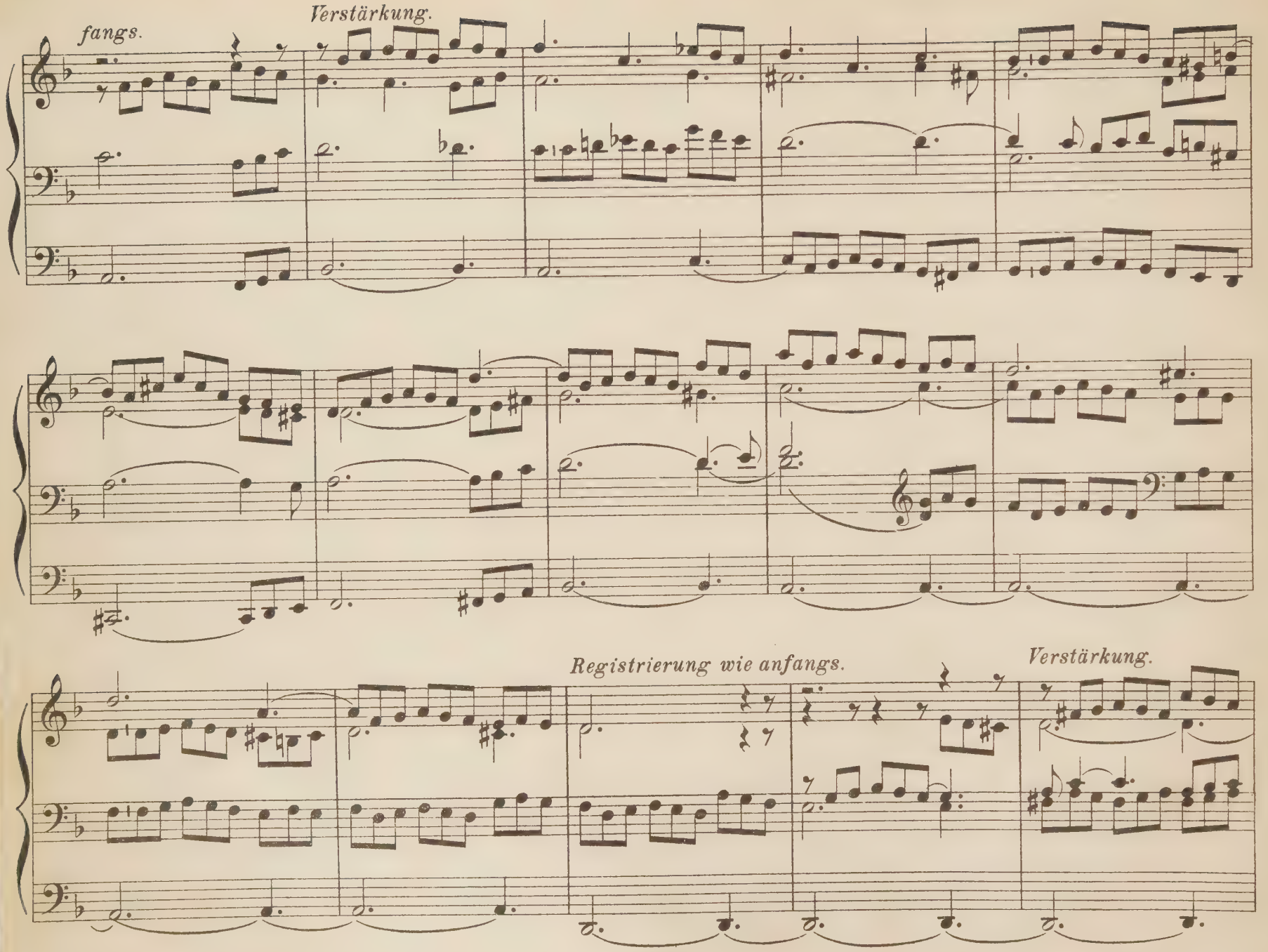



rit.
Fine.

46.

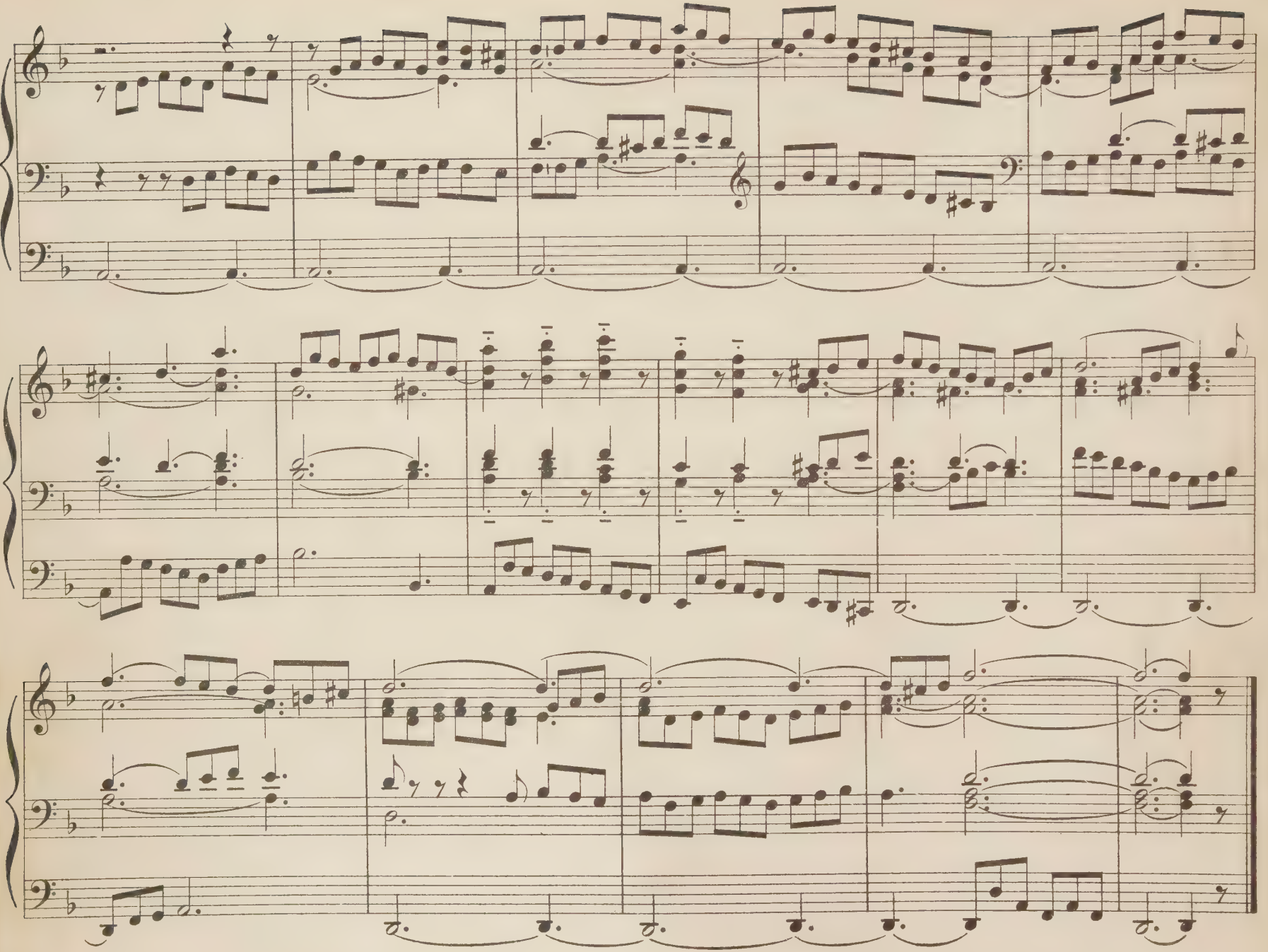
P. Piel.


♩. = 42. Mässig starke 8' u. 4' Stimmen.
Verstärkung.
Verstärkung.
Klare Pedalstimmen.
Registrierung wie an-


fangs.
Verstärkung.
Registrierung wie anfangs.
Verstärkung.

Verstärkung.

Verstärkung bis zum vollen Werk.

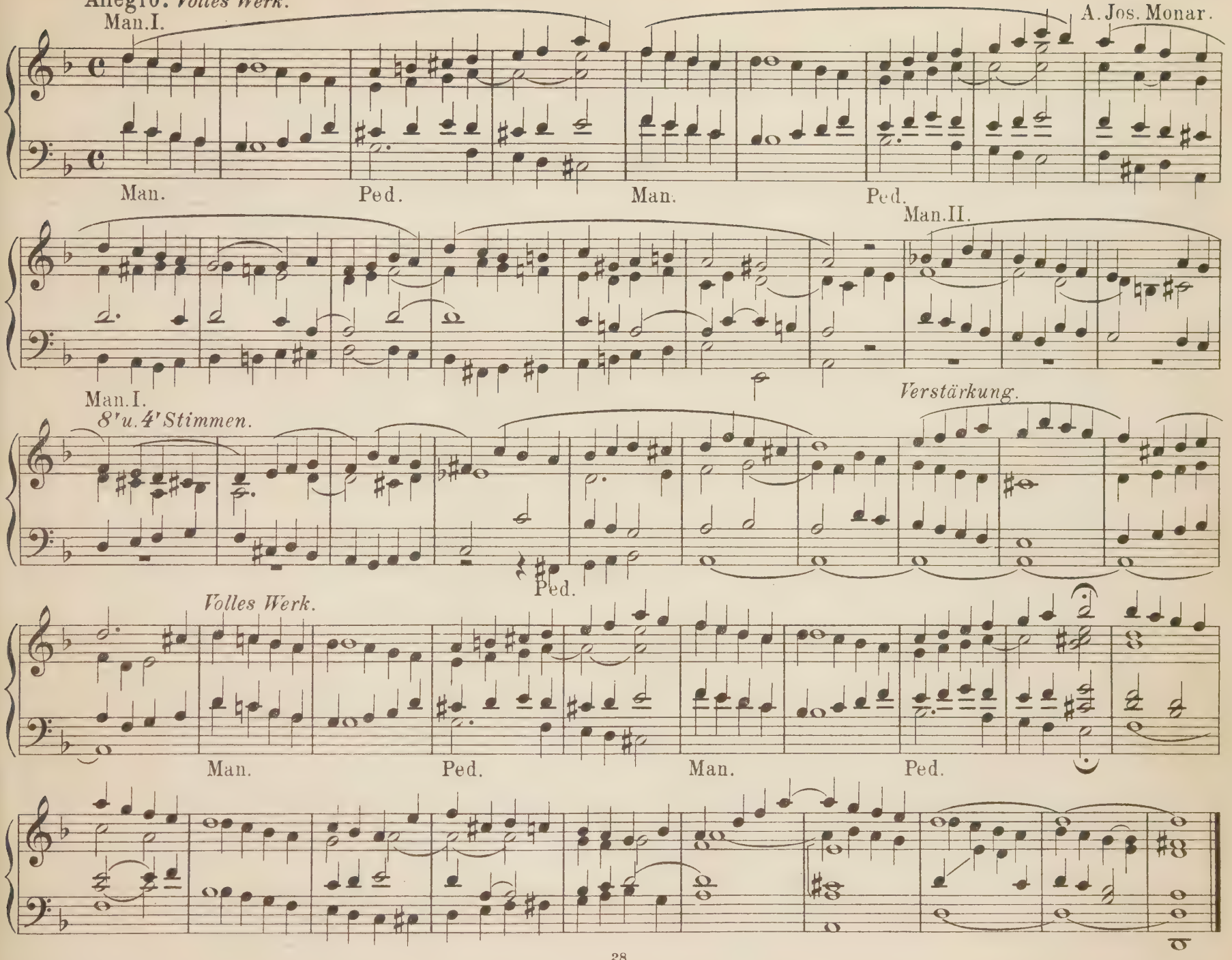


47.

Allegro. *Volles Werk.*

Man.I.

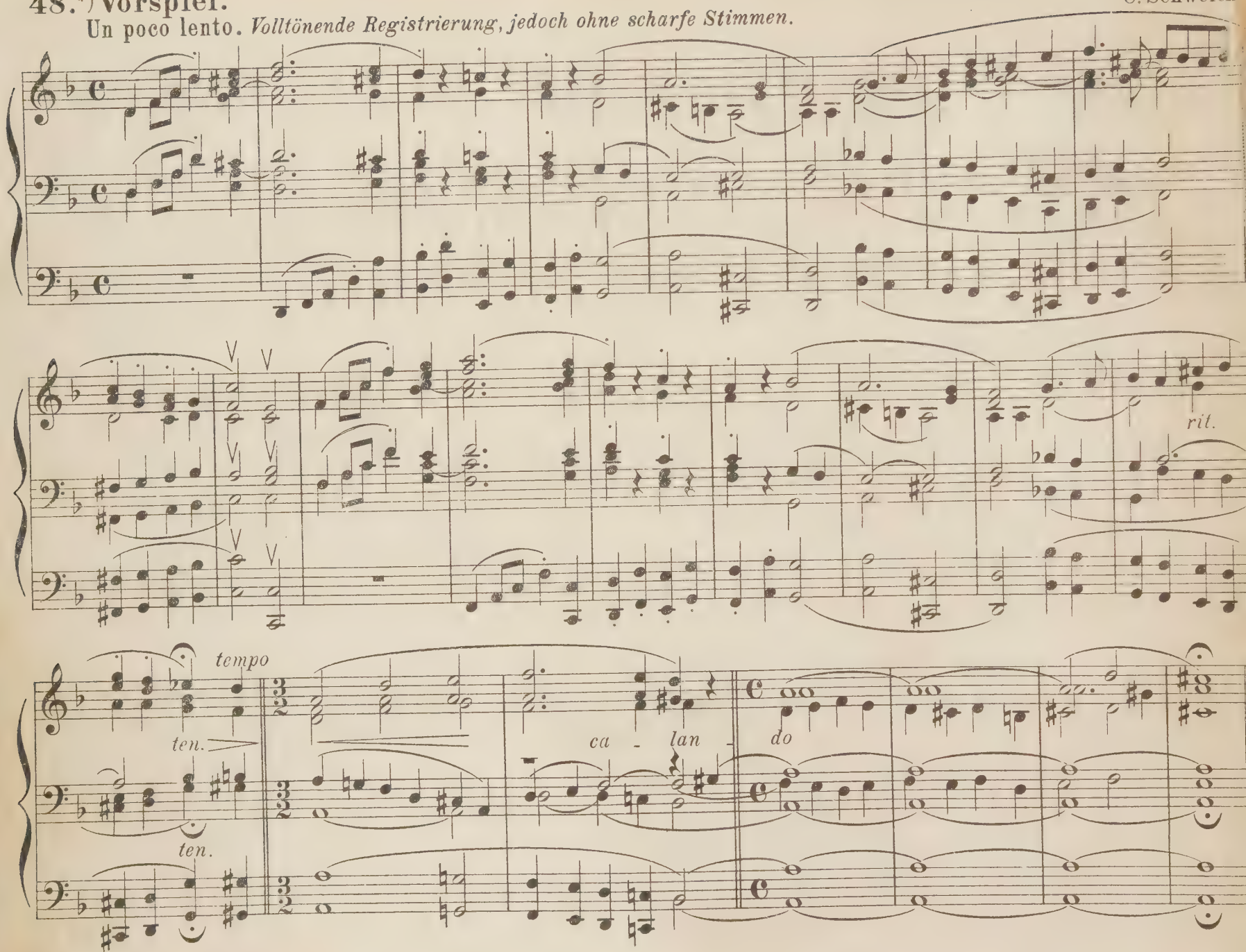
A. Jos. Monar.



48.*) Vorspiel.

C. Schweich.

Un poco lento. *Volltönende Registrierung, jedoch ohne scharfe Stimmen.*

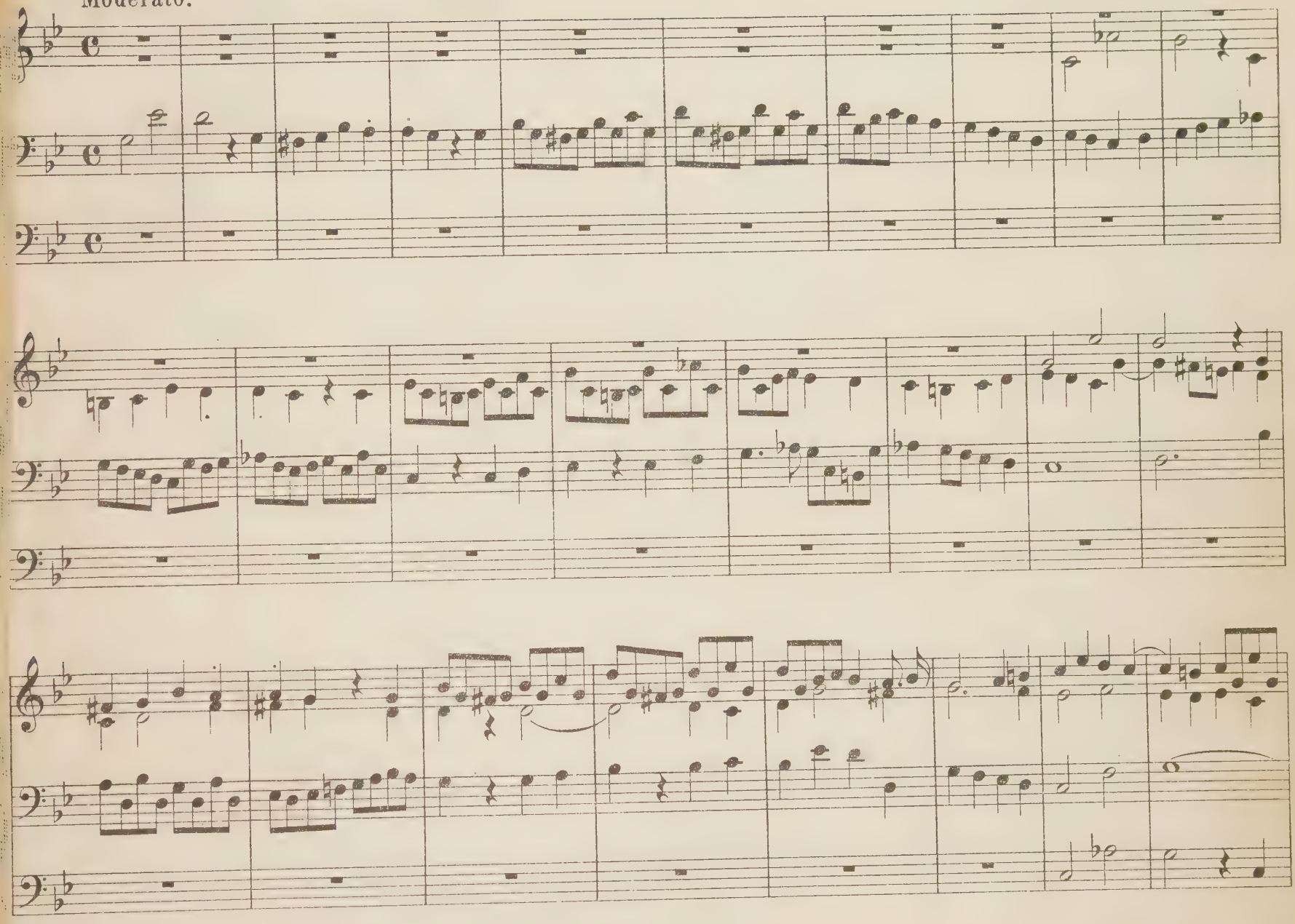


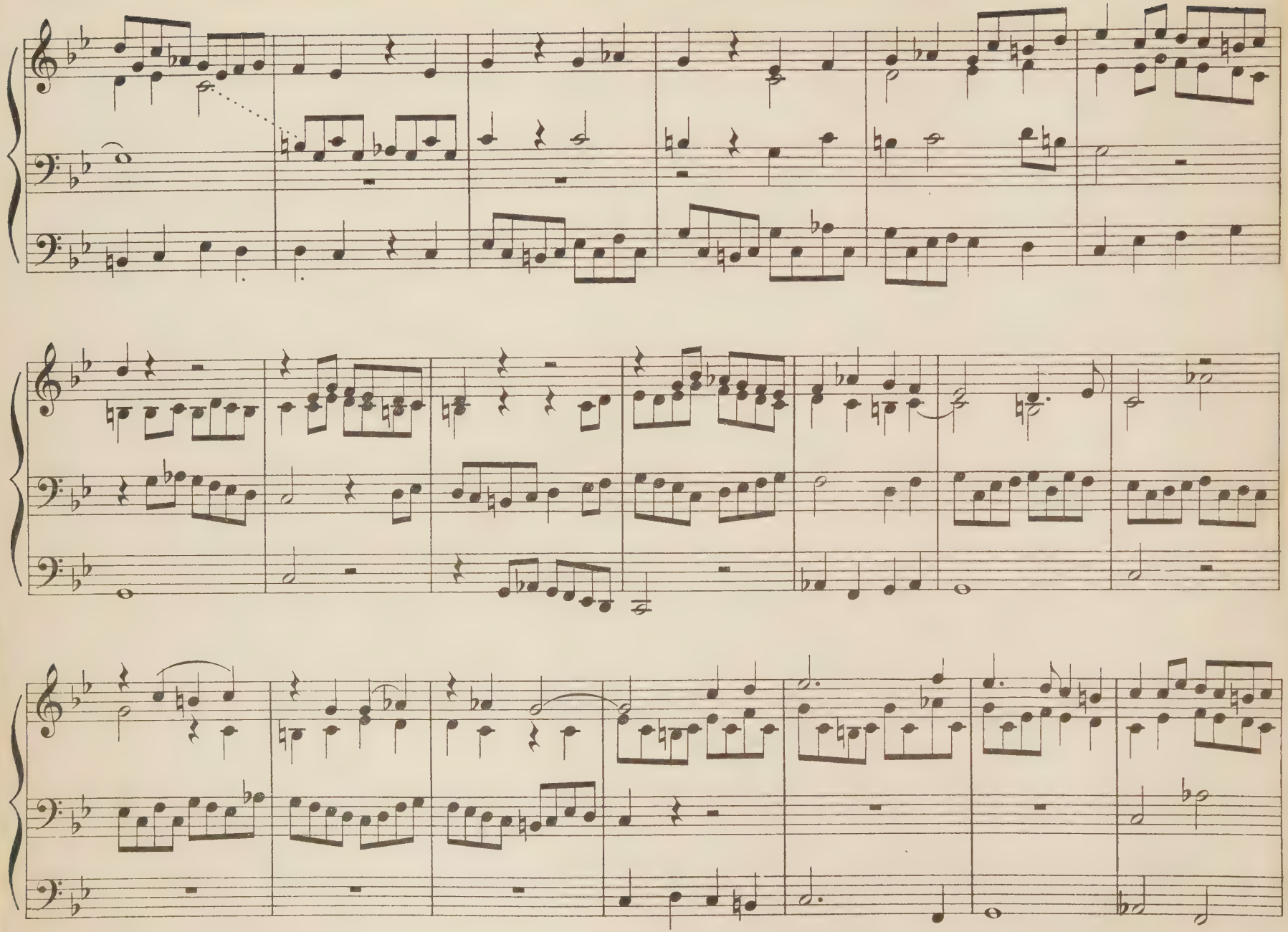
*) Eigentum des Componisten.

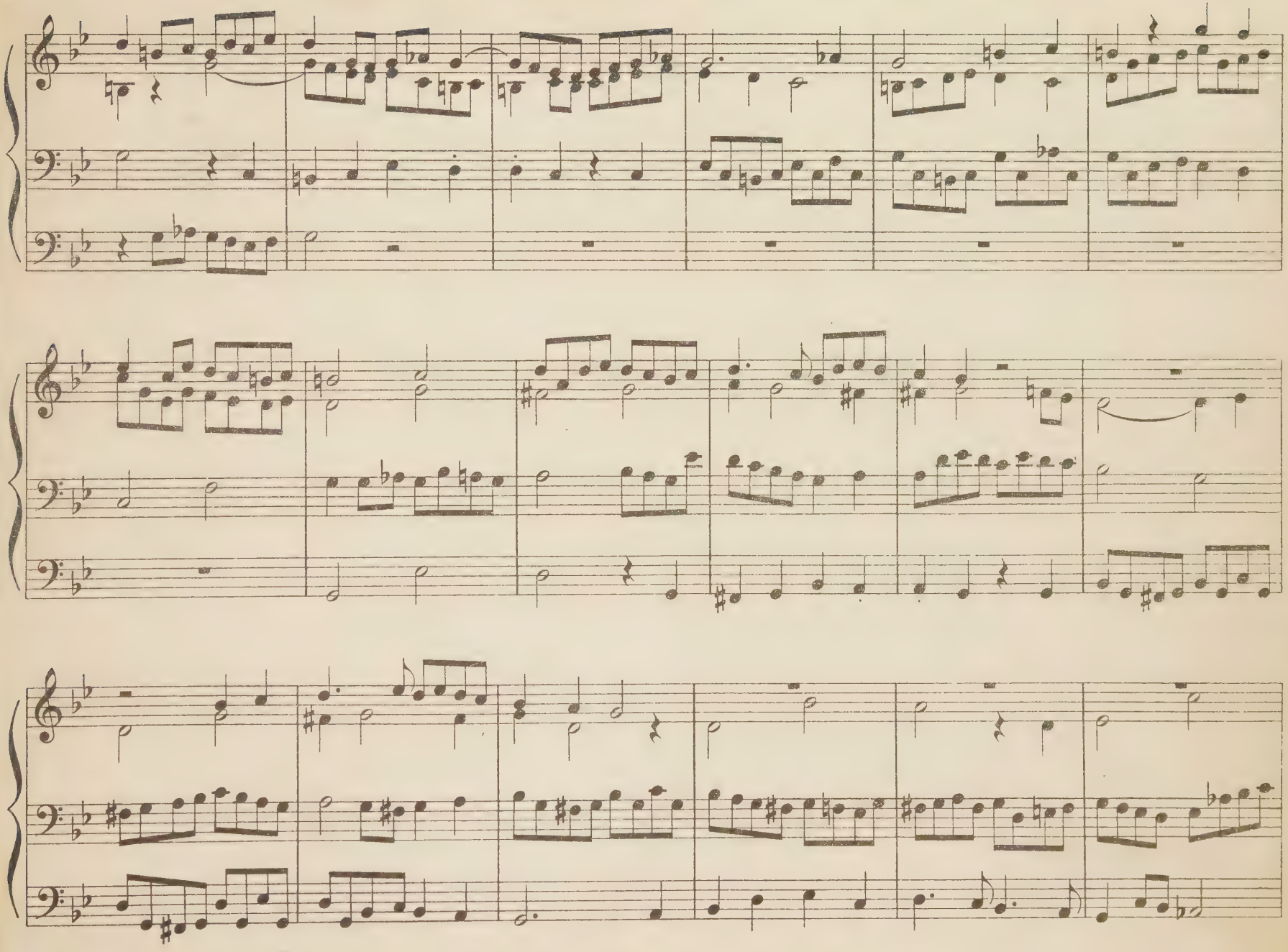
9. Fuge.

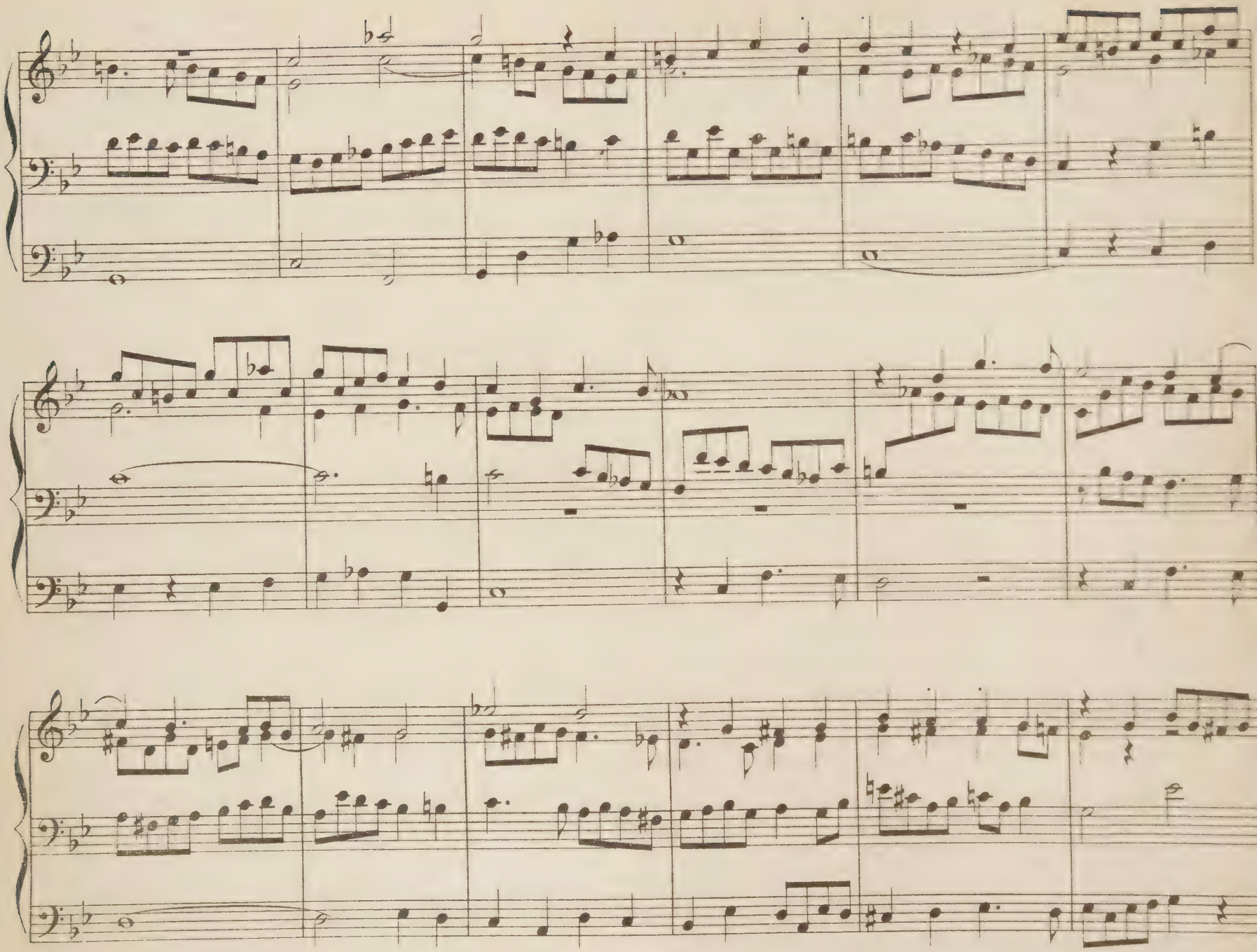
Moderato.

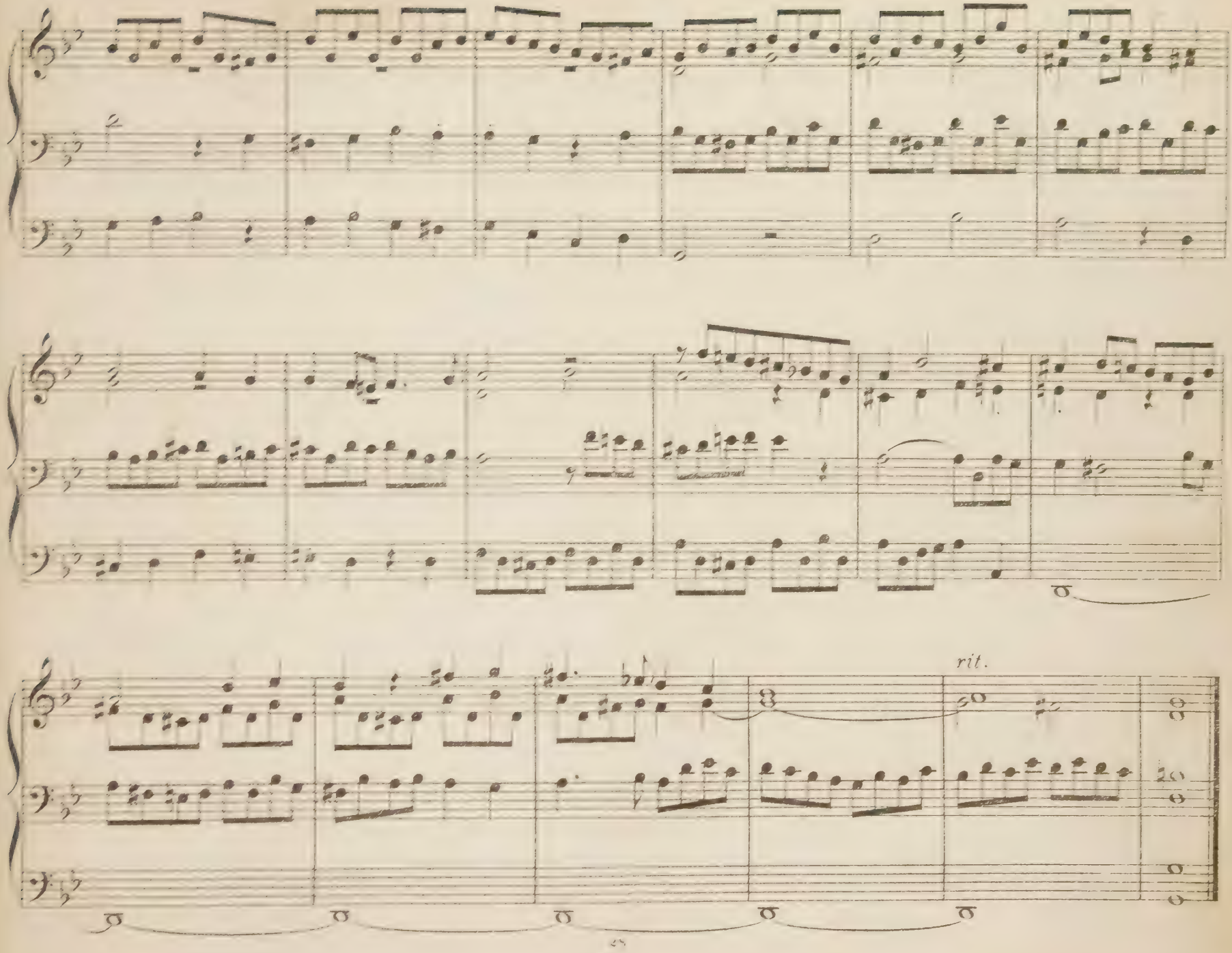
J. J. Veith. Op. 3. Nº 3.





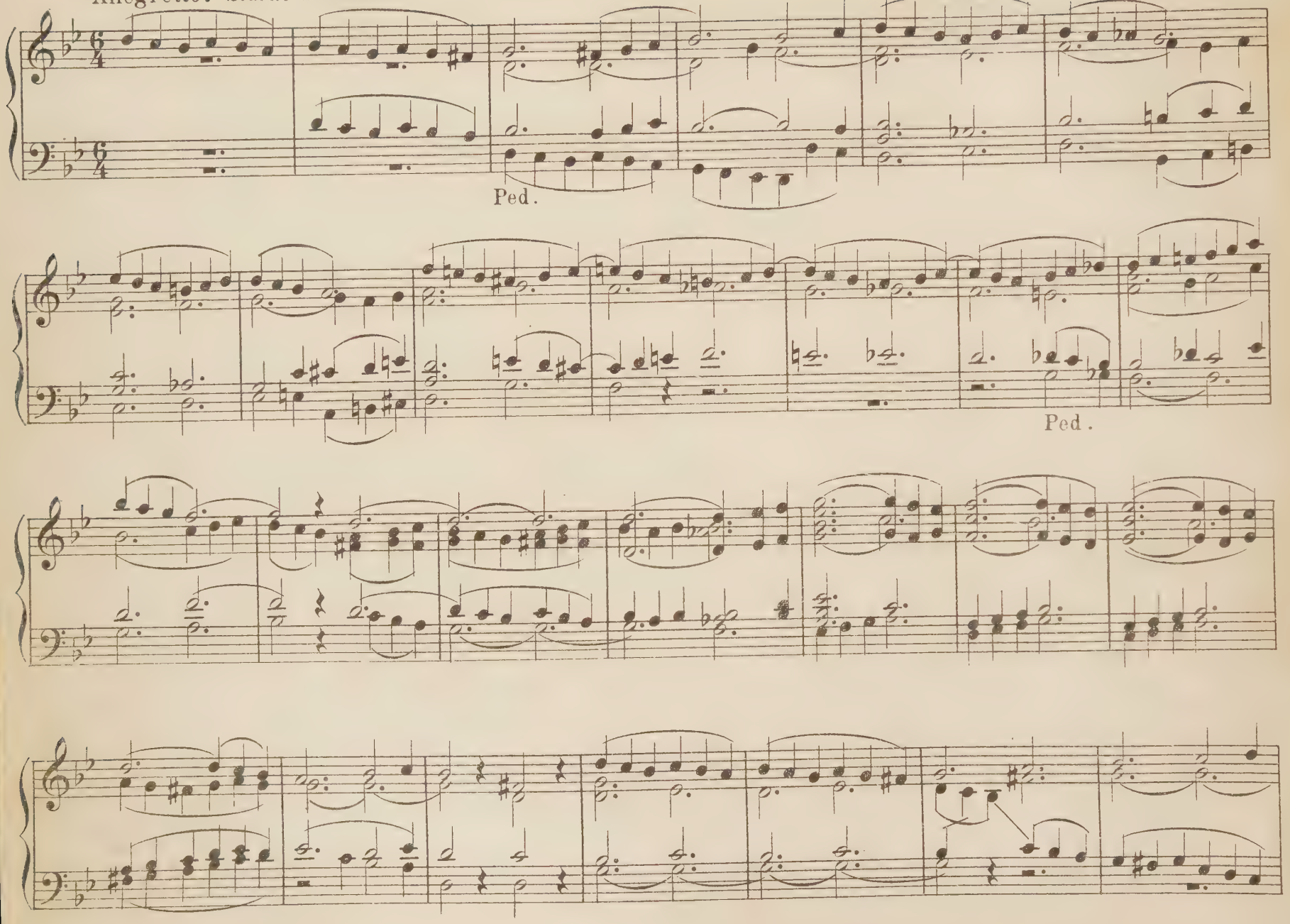


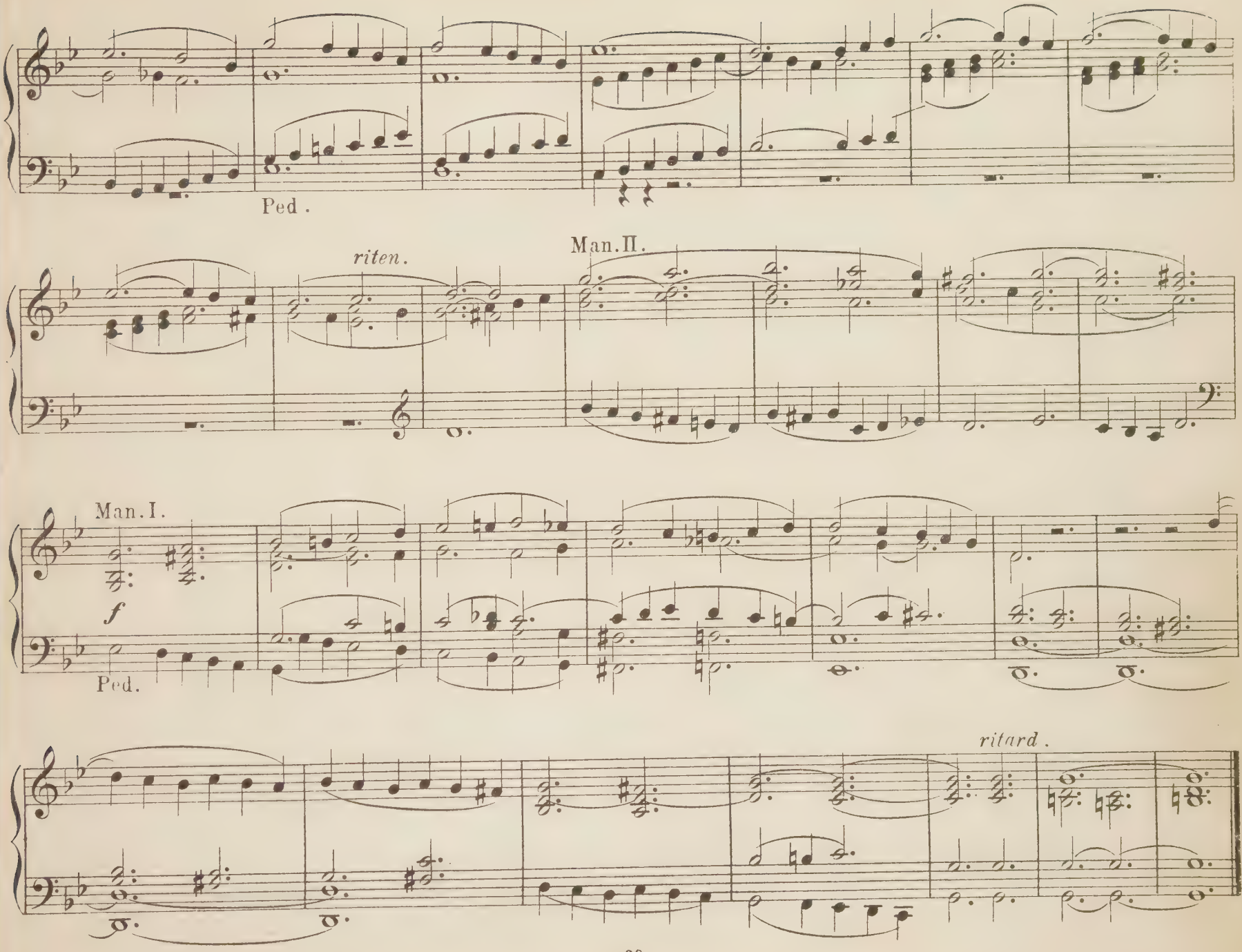



rit.

50. Allegretto. *Starke Stimmen.*

K. Deigendesch.

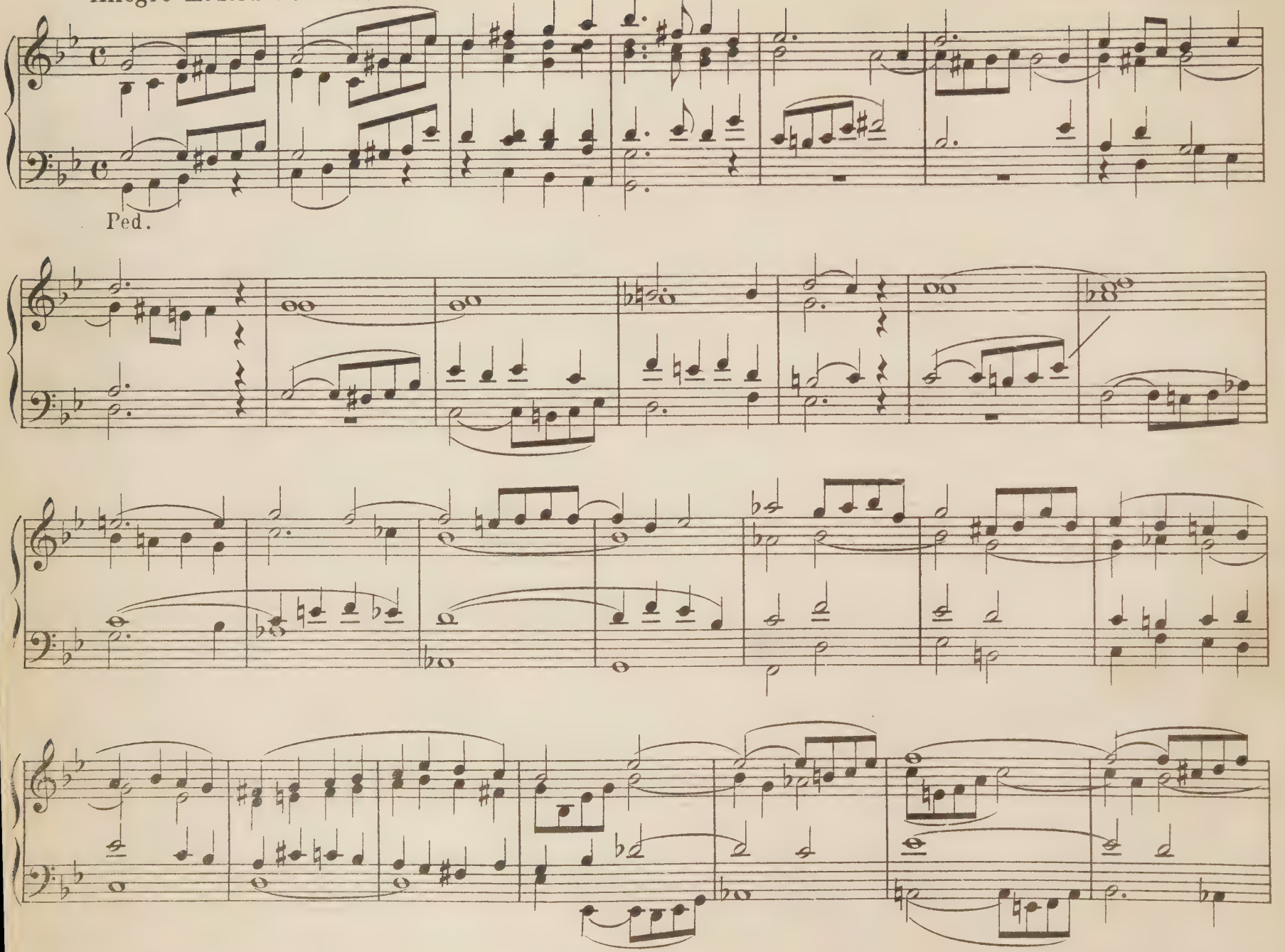


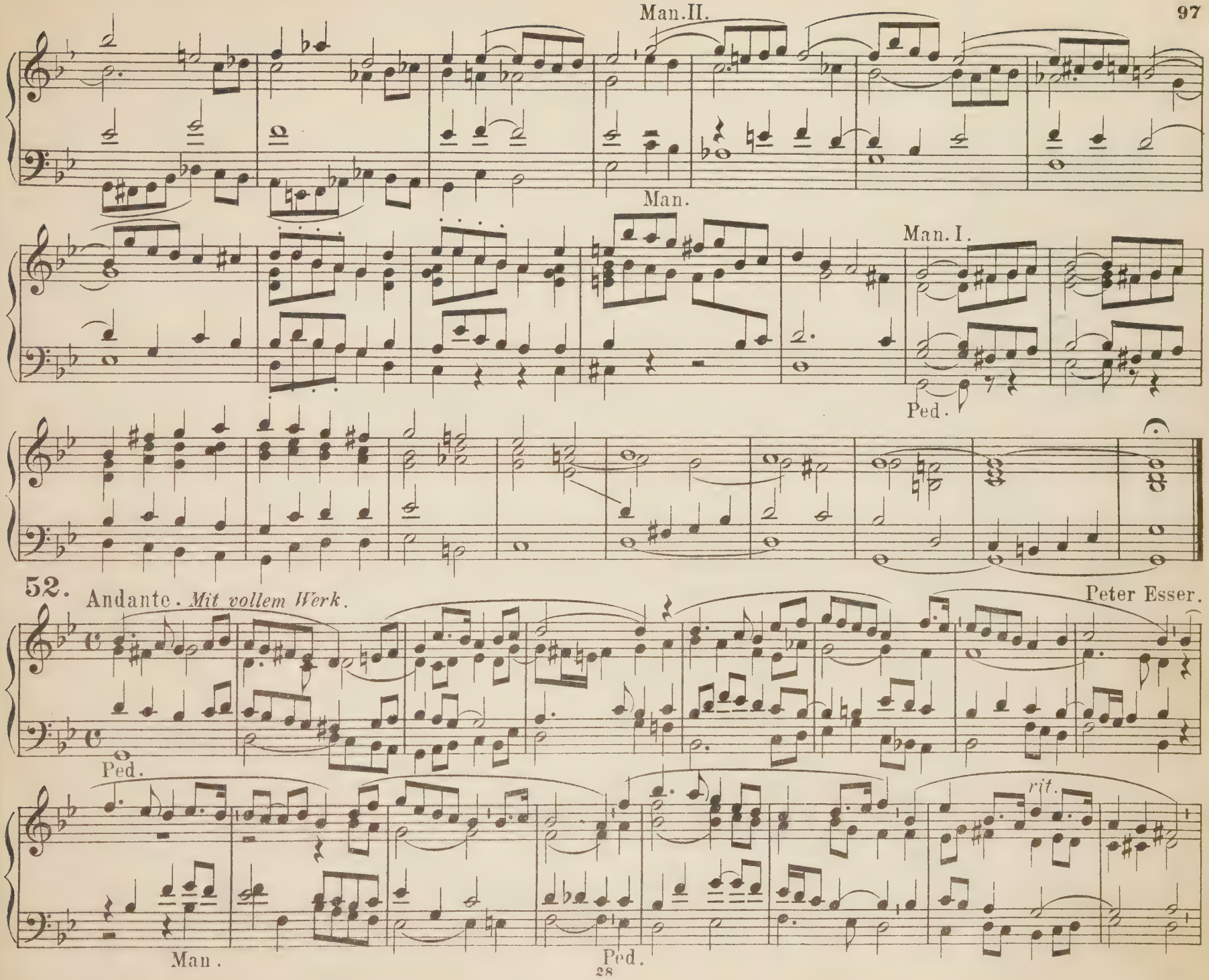

Ped.
riten.
Man.II.
Man.I.
f
Ped.
ritard.

51. Vorspiel.

Allegro moderato. *Volles Werk.*

A. Hoffmann.




Man.II.
Man.
Man.I.
Ped.
52.
Andante. *Mit vollem Werk.*
Peter Esser.
Ped.
rit.
Man.
Ped.

a tempo

rit.

53. Fuga.

Moderato.
Man. I: 8'. 4'. Reg.
Man. II: 8'. 4'. 2'. Reg.
Ped: 16'- 8' Reg.

Fuga.
I. Man.

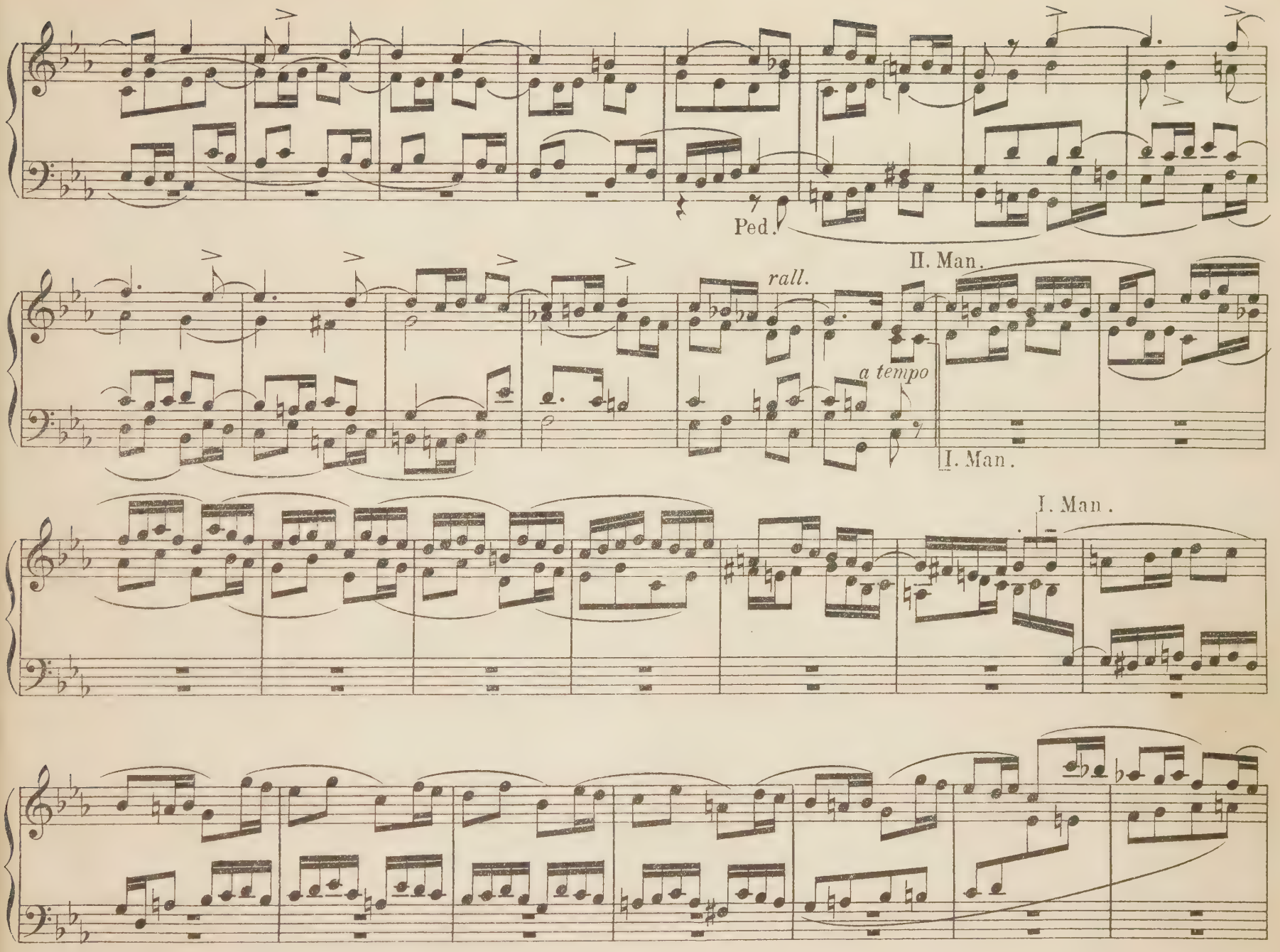
Oreste Ravanello.

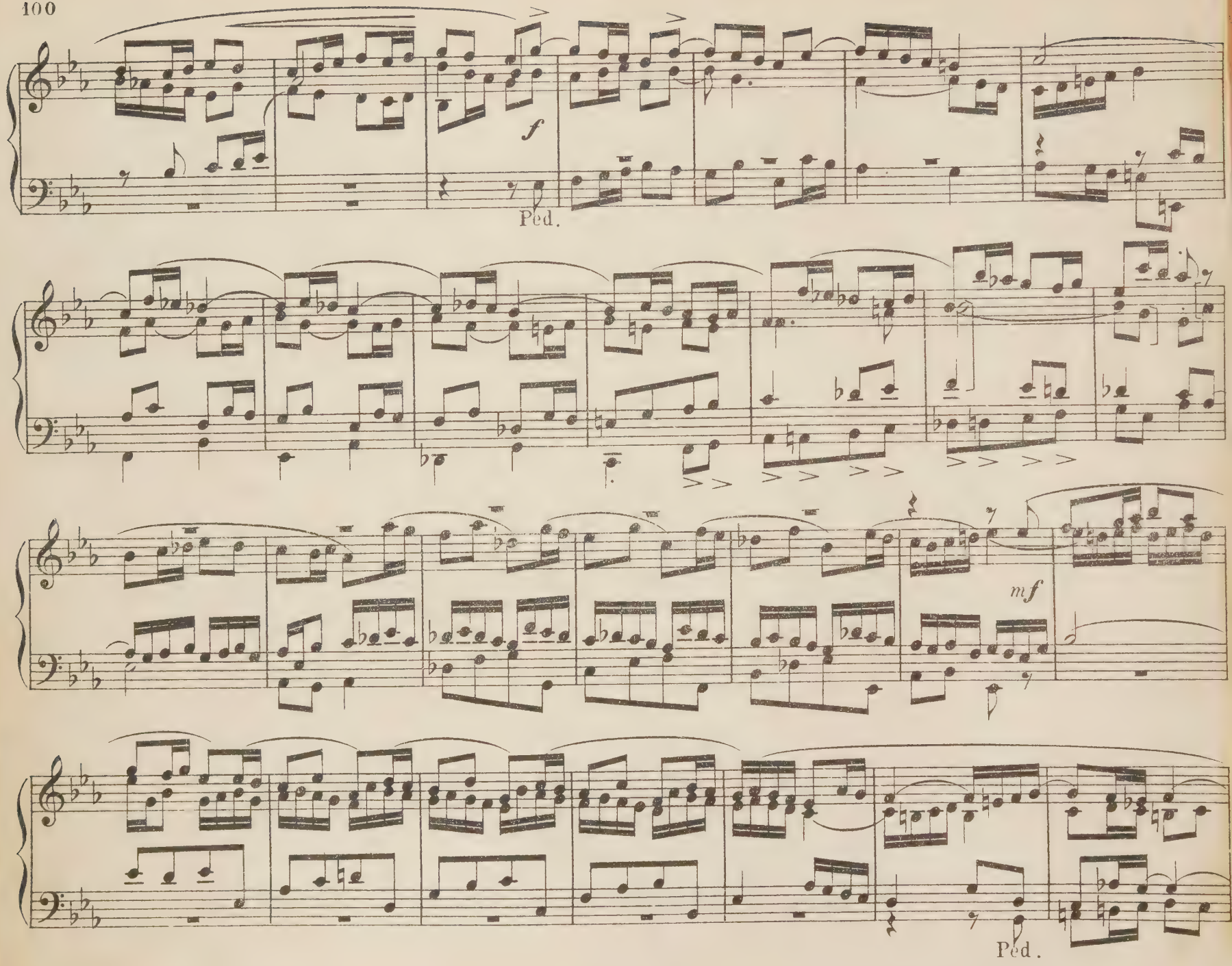
f

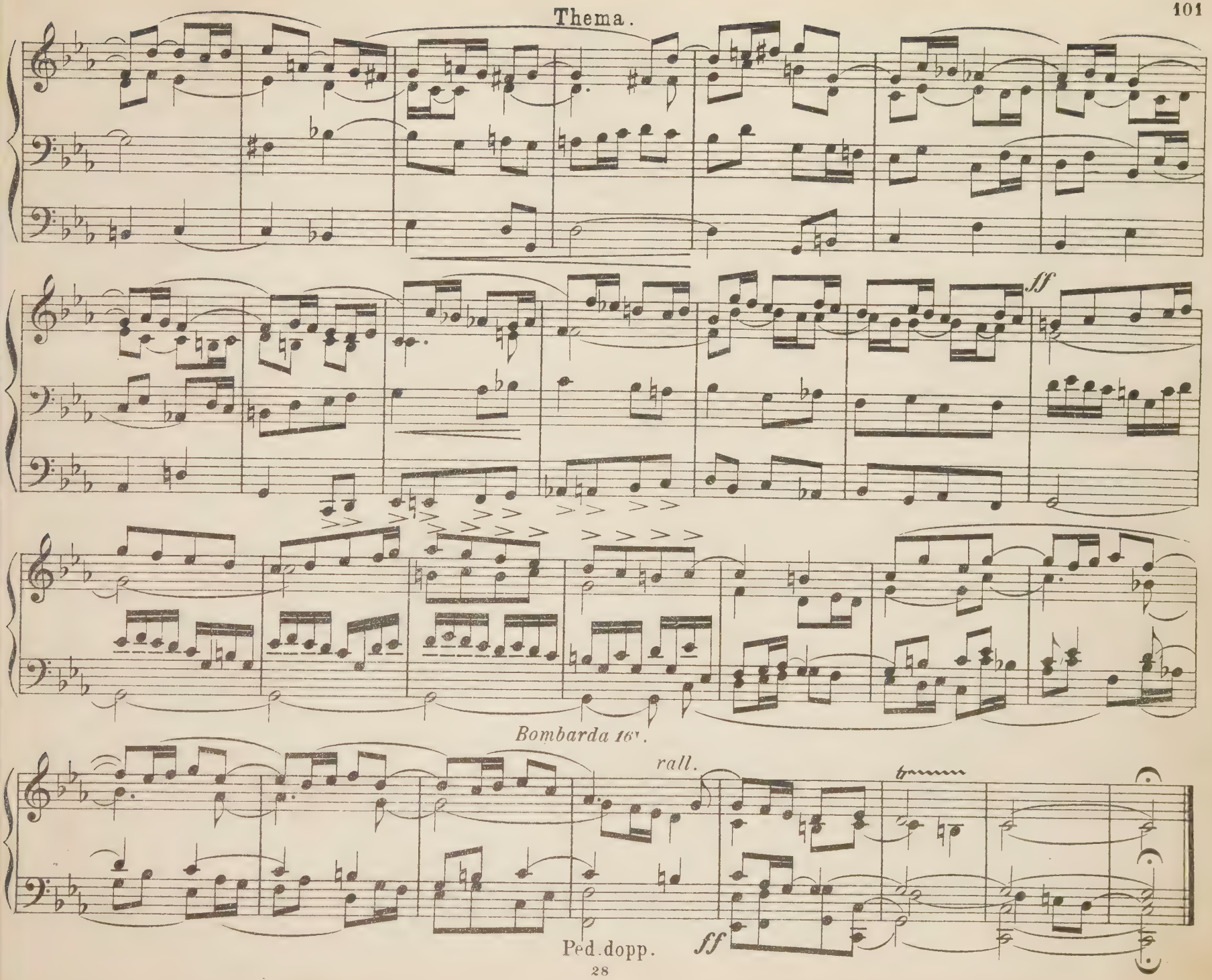
mf

Ped.

I. Man.


Ped.
rall.
II. Man.
a tempo
I. Man.
I. Man.

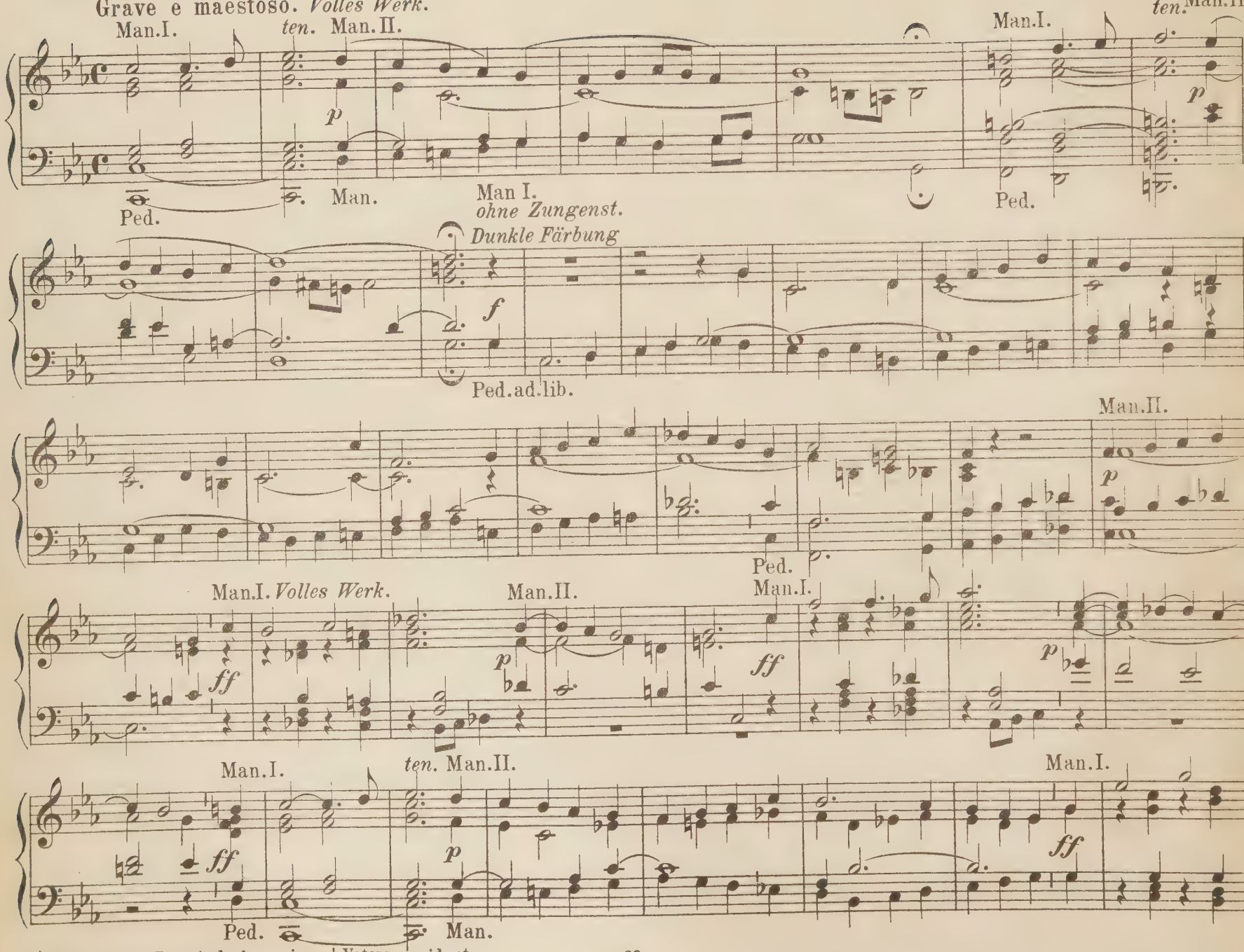

f
Ped.
mf
Ped.


ff
Bombarda 16'.
rall.
ff
Ped. dopp.

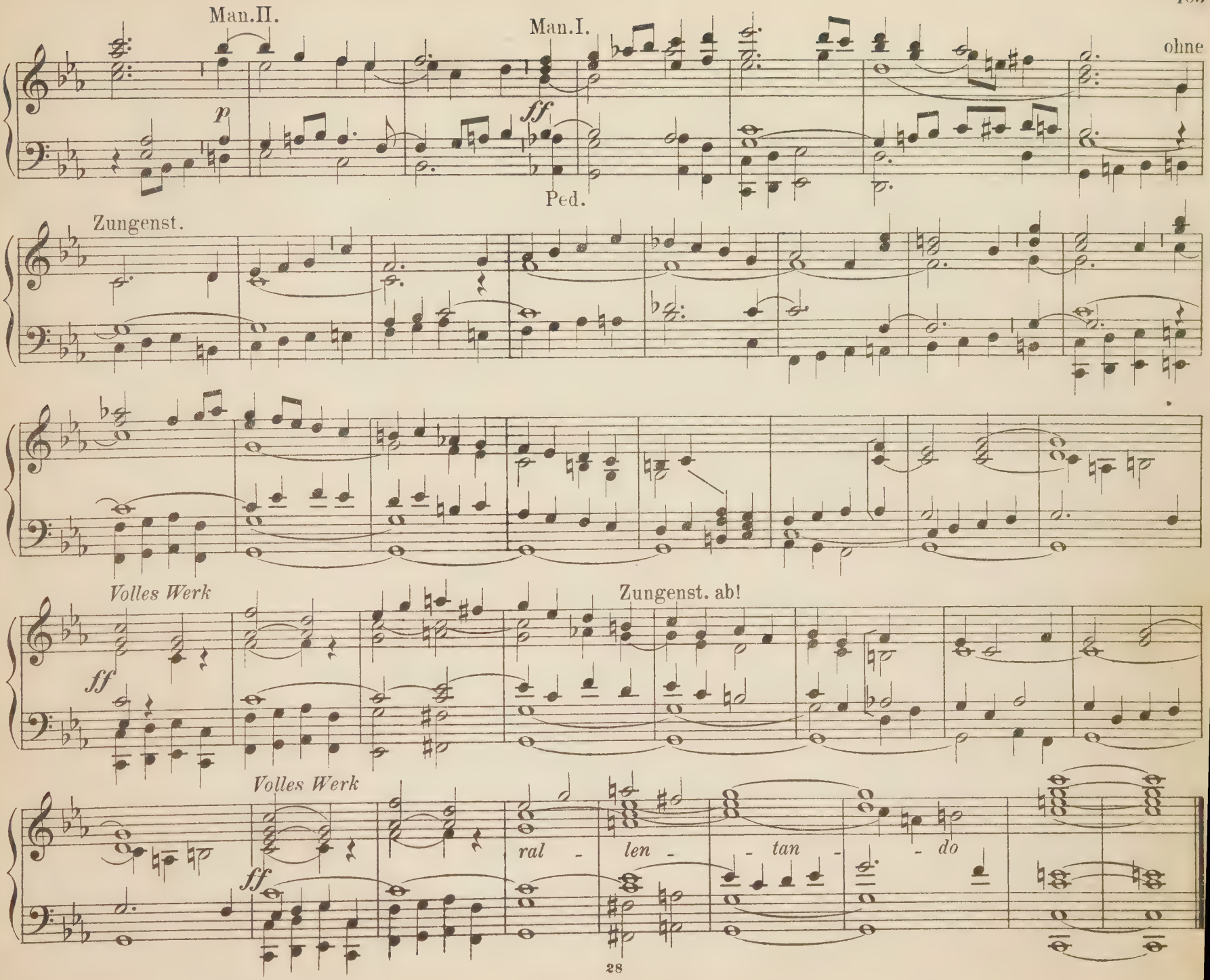
54. Nachspiel.

Grave e maestoso. *Volles Werk.*

Martin Blum, Op. 19. No 1.



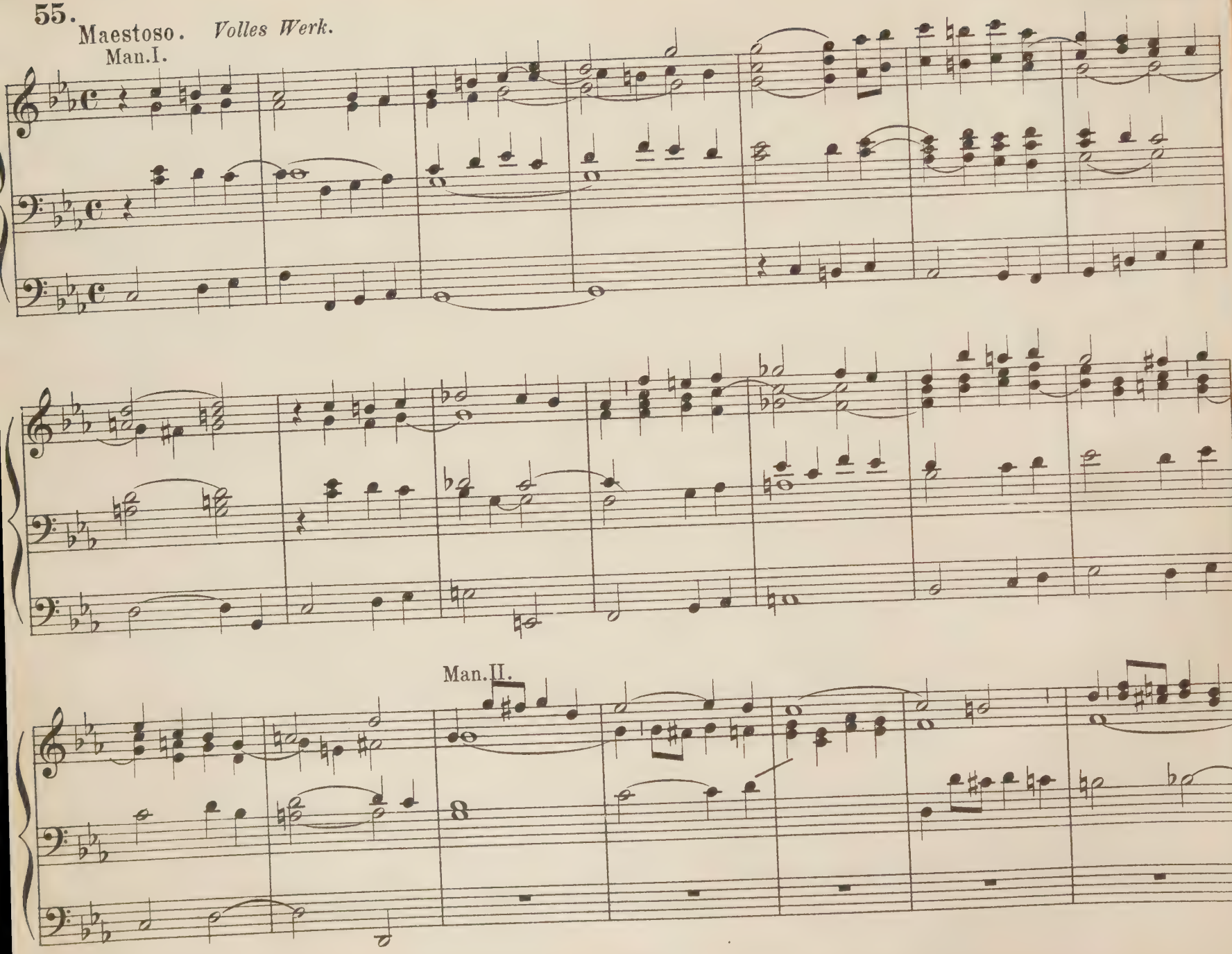
*)Trauerklänge Dem Andenken seines + Vaters gewidmet.


Man.II.
Man.I.
ohne
p
ff
Ped.
Zungenst.
Volles Werk
Zungenst. ab!
ff
Volles Werk
ff
ral - len - - tan - - do

55.

Maestoso. *Volles Werk.*

Man. I.



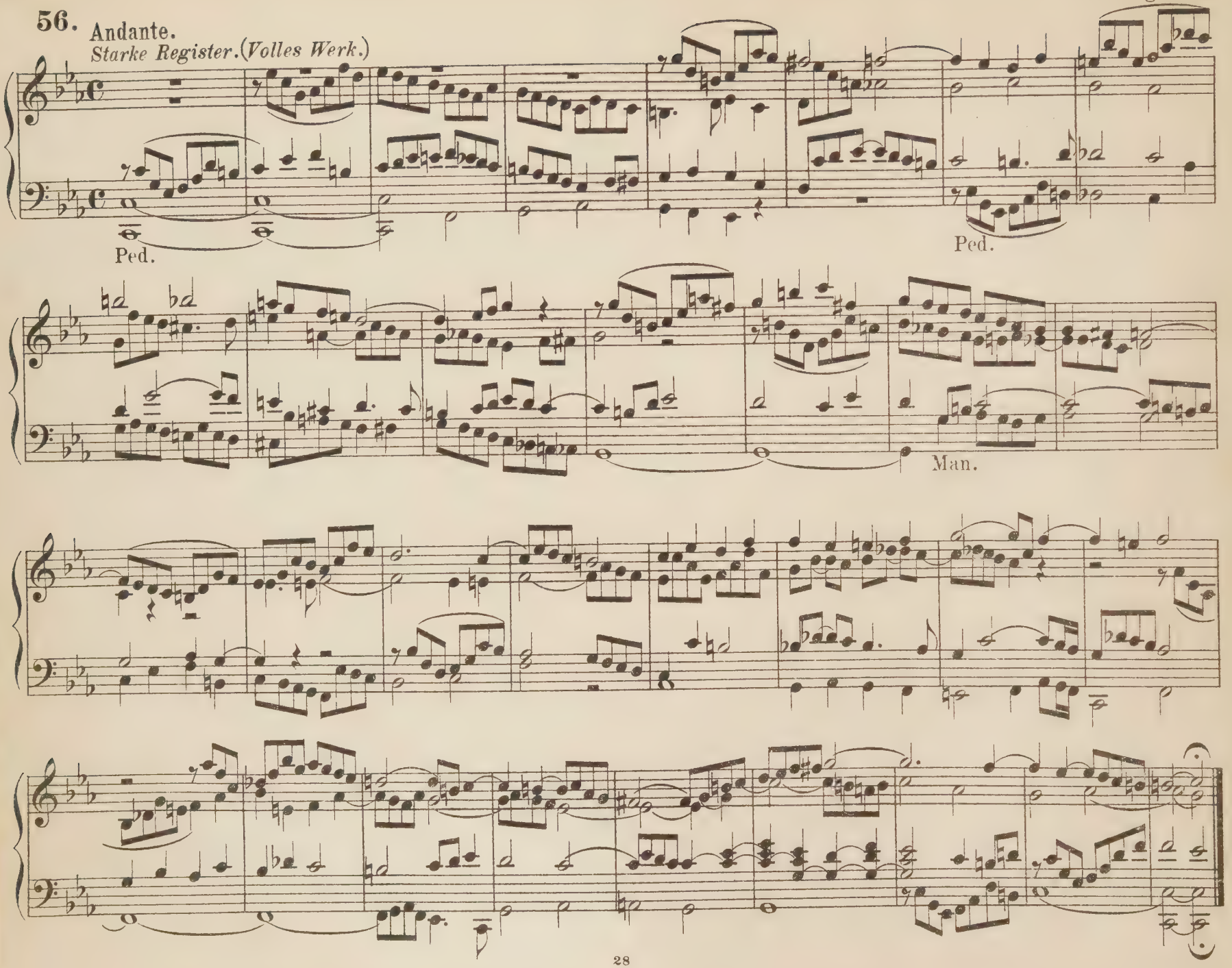
Man.I.
ohne Zungenst.

Volles Werk

ten.

56. Andante.

Starke Register.(Volles Werk.)



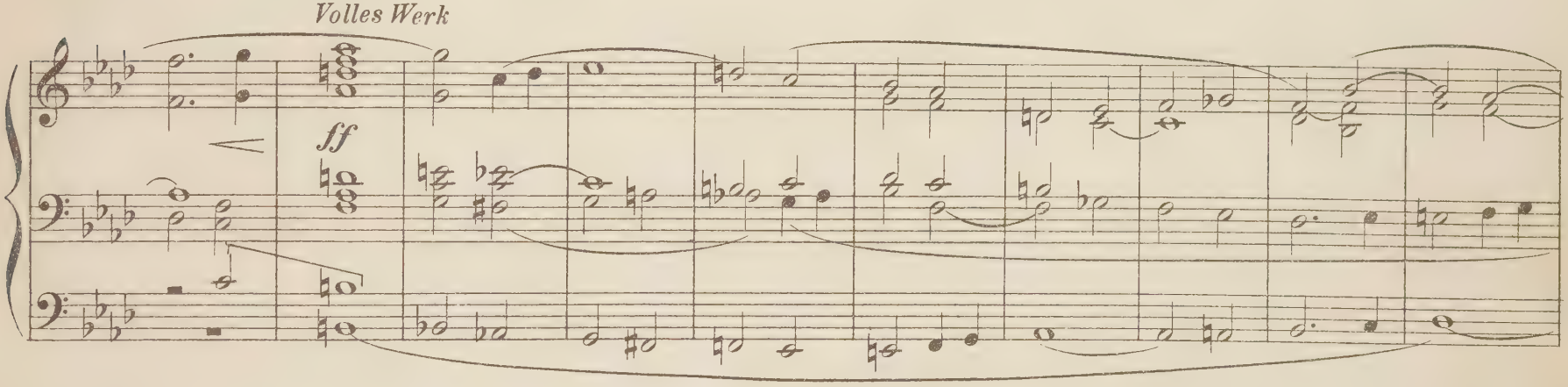
57. *) Vor-od. Nachspiel.

J. Schildknecht, Op. 20.

Alla breve. *Volles Werk.*

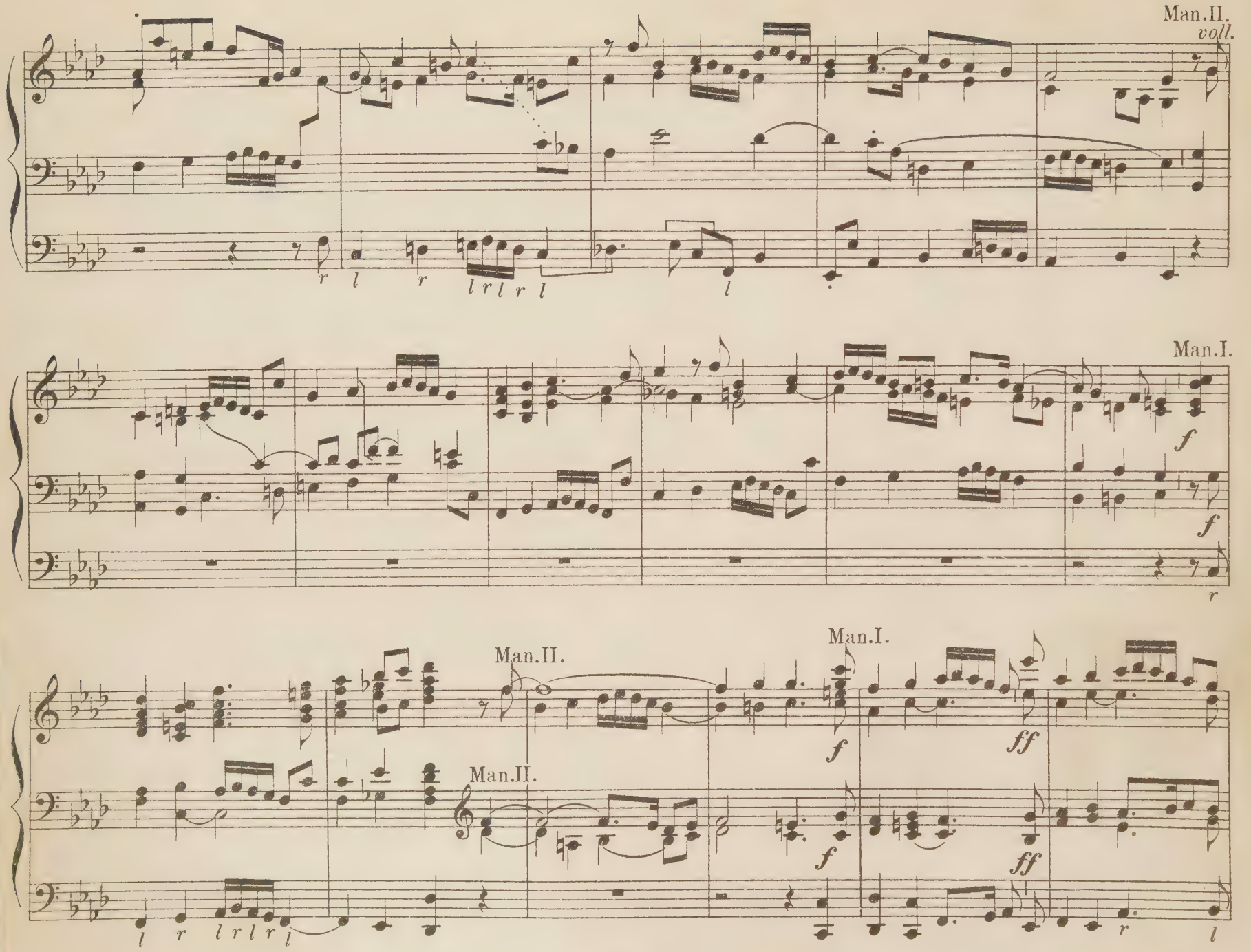
Mixtur u. Zungenst. weg.

Volles Werk



Moderato.

*) Eigentum des Componisten.

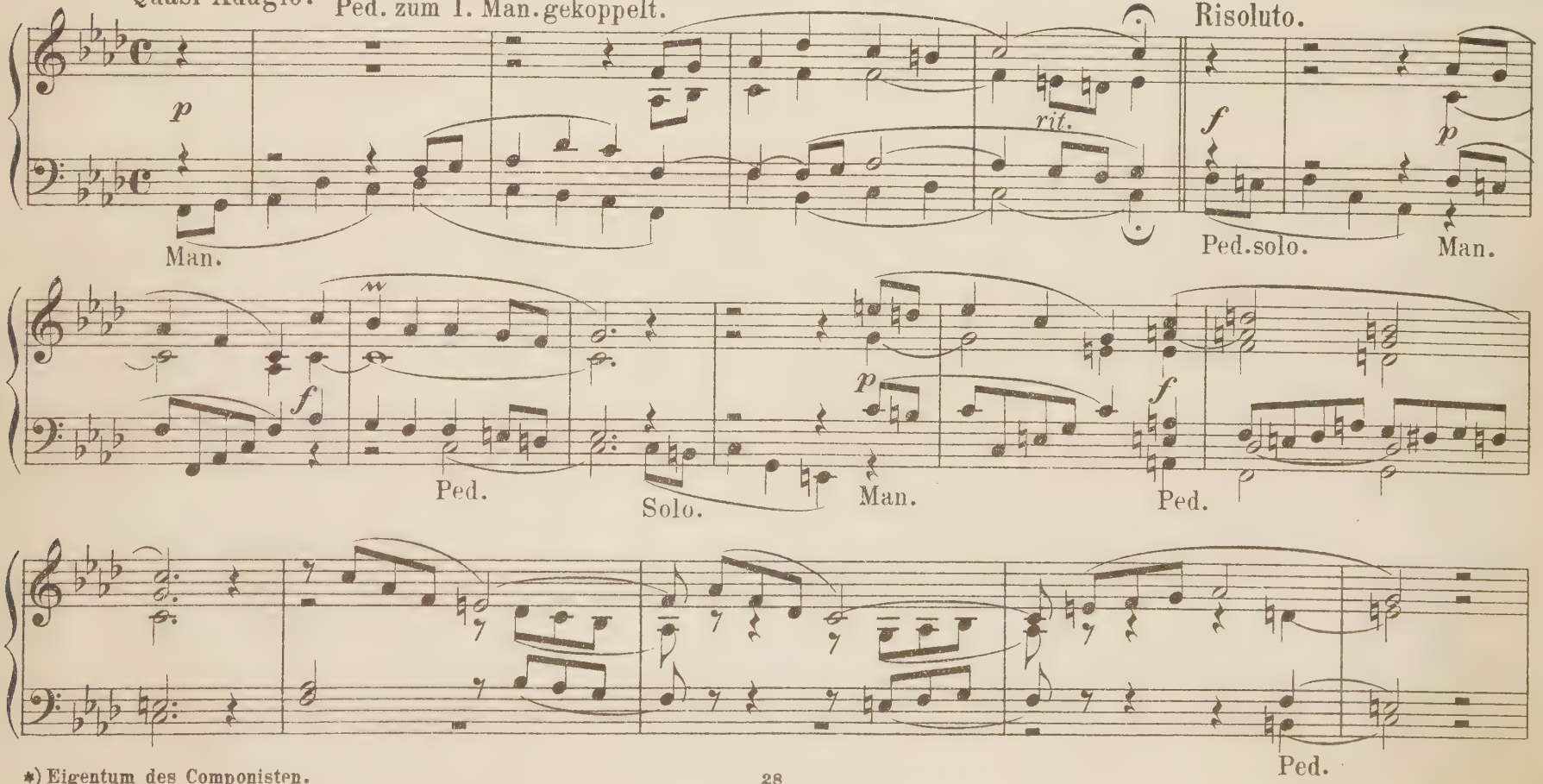

Man.II.
voll.
r l r l r l r l
Man.I.
f
f
r
Man.II.
Man.I.
f
ff
Man.II.
f
ff
l r l r l r l
r l

Largo.

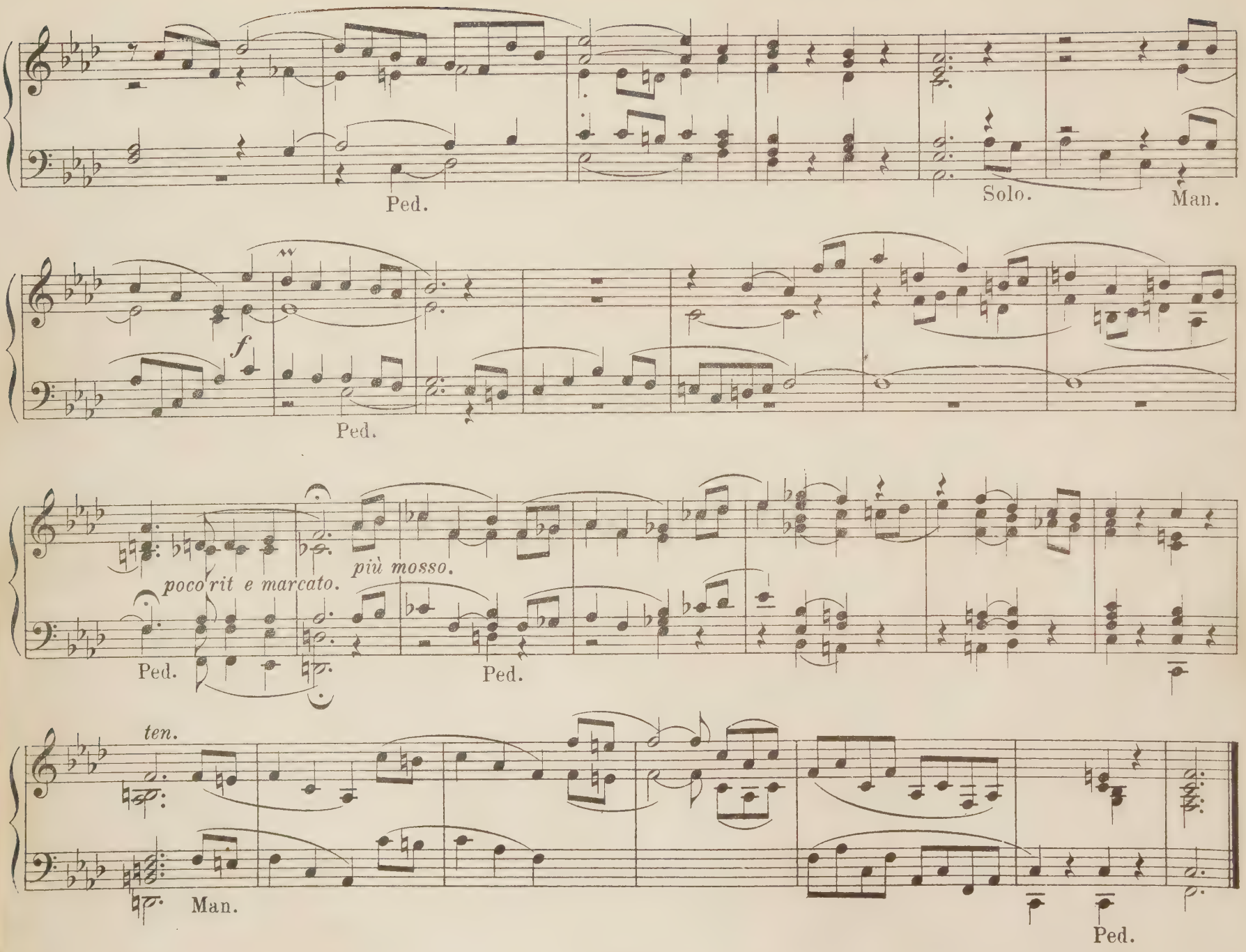
58. *) Nachspiel.

Quasi Adagio. *f* = *volles Hauptwerk*; *p* = *volles Oberwerk*. Ped. zum I. Man. gekoppelt.

C. Schweich.



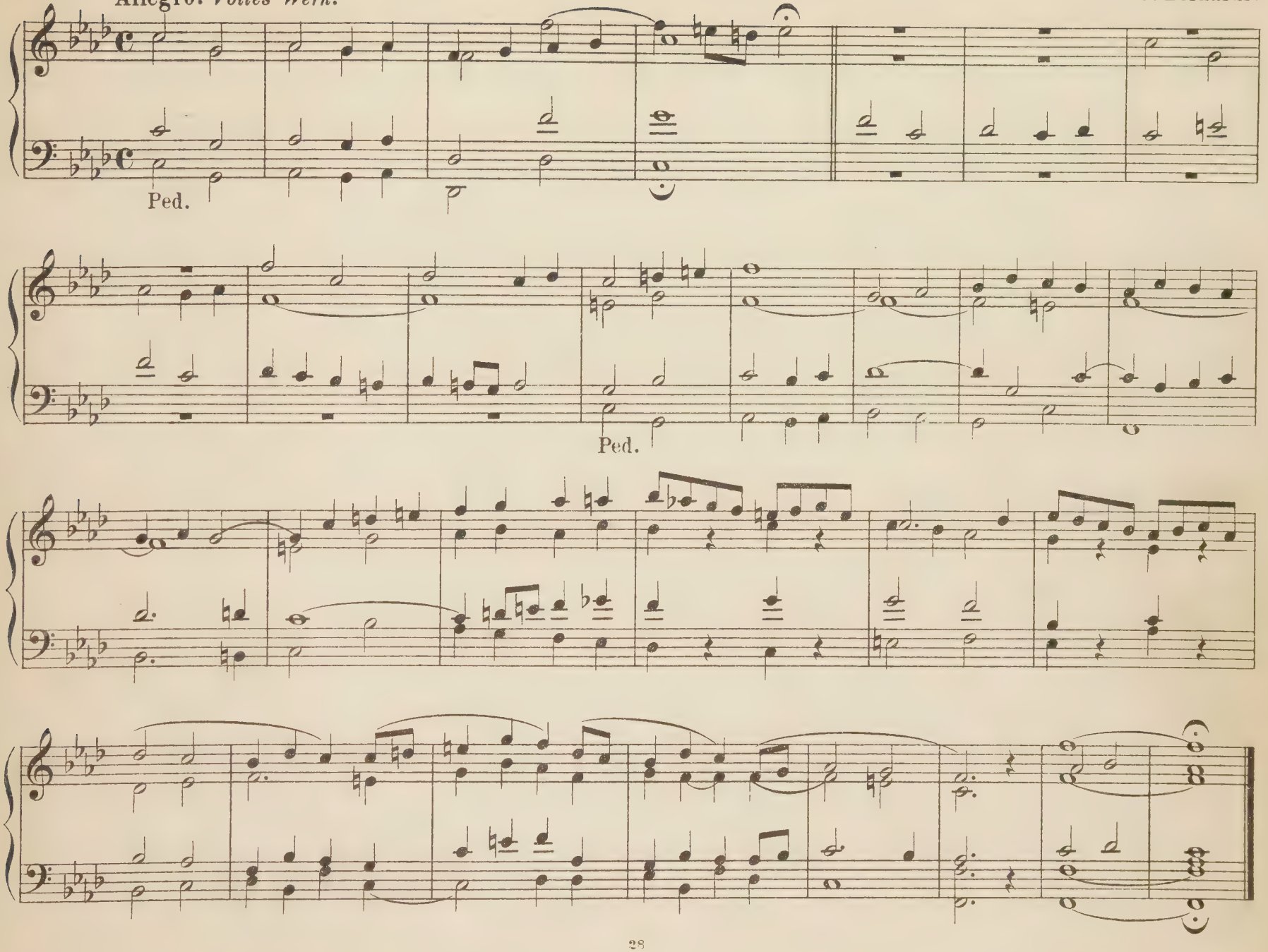
*) Eigentum des Componisten.


Ped.
Solo.
Man.
f
Ped.
poco rit e marcato.
più mosso.
Ped.
Ped.
ten.
Man.
Ped.

59.

Allegro. *Volles Werk.*

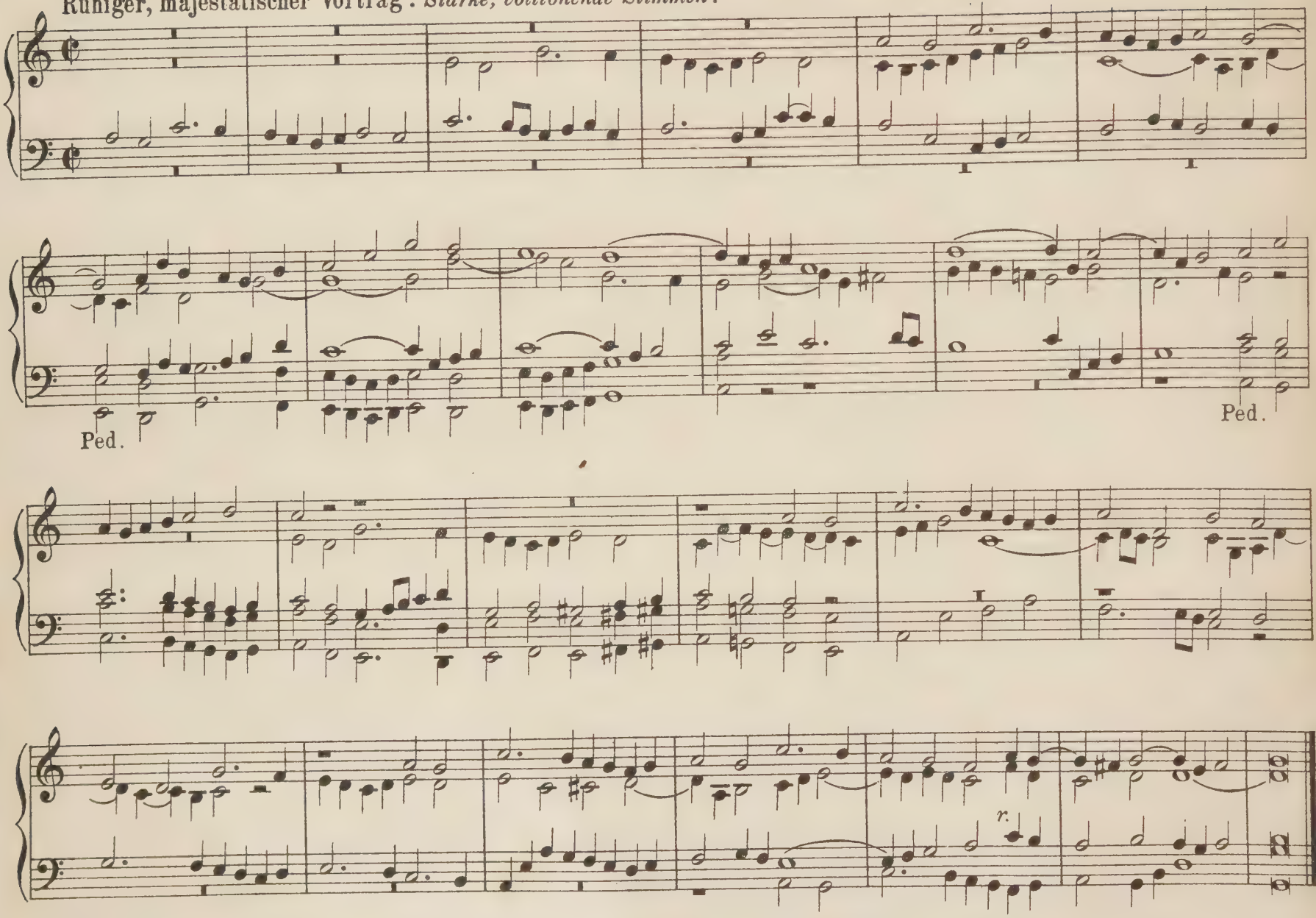
J. Bernards.



60.*) Nachspiel zum „Ite missa est“ Tempore Paschali.

P. Piel.

Ruhiger, majestätischer Vortrag. *Starke, volltönende Stimmen.*

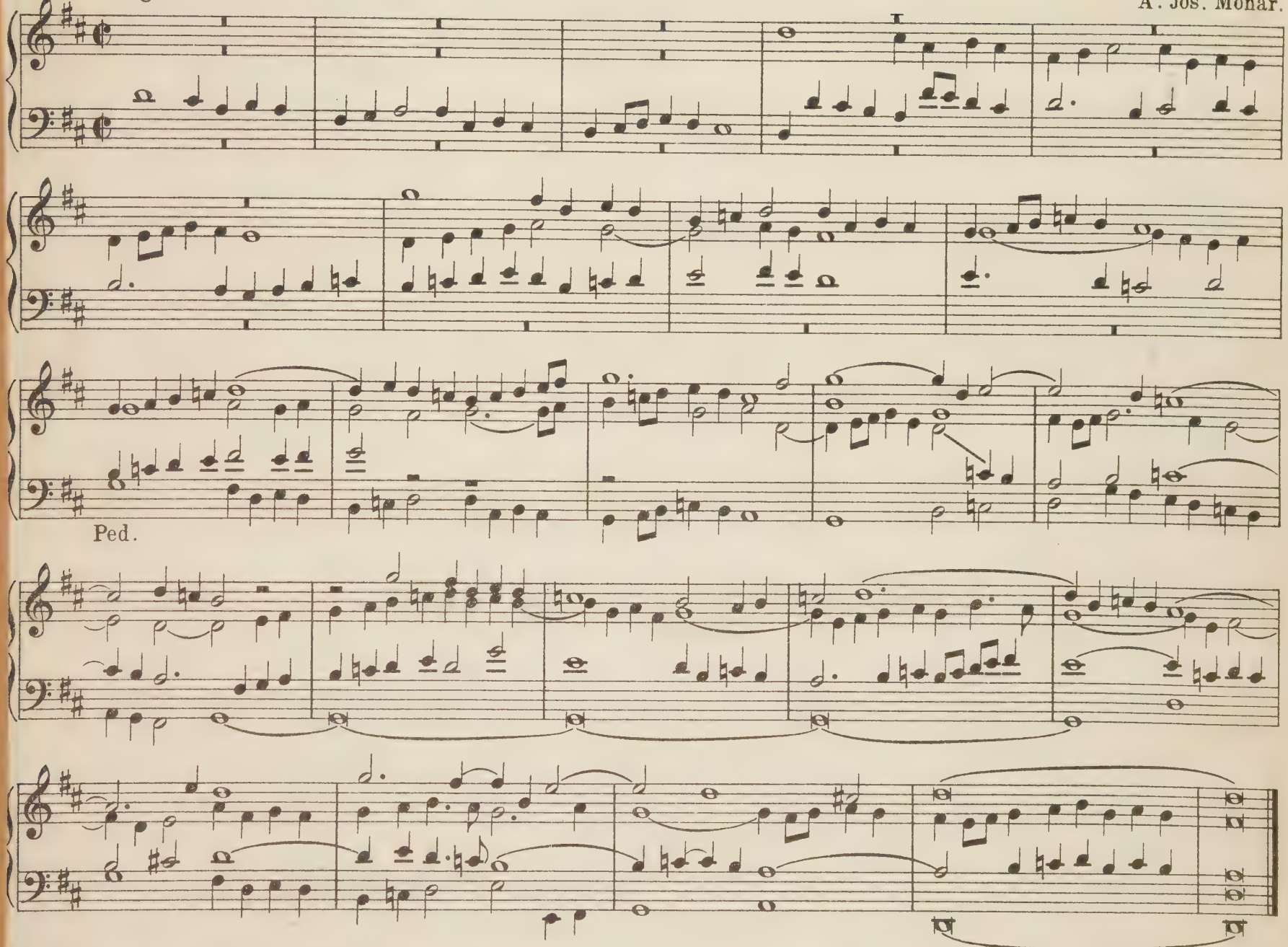


*) Aus „Orgelbuch zu den Melodien des Gesangbuches der Olmützer-Erzdiöcese v. Wilh. Plhak“ mit Bewilligung des hochwürdigsten f. e. Consistorium in Olmütz.

61.*) Nachspiel zum „Ite missa est“ in Festis solemnibus.

Allegro moderato. *Volles Werk.*

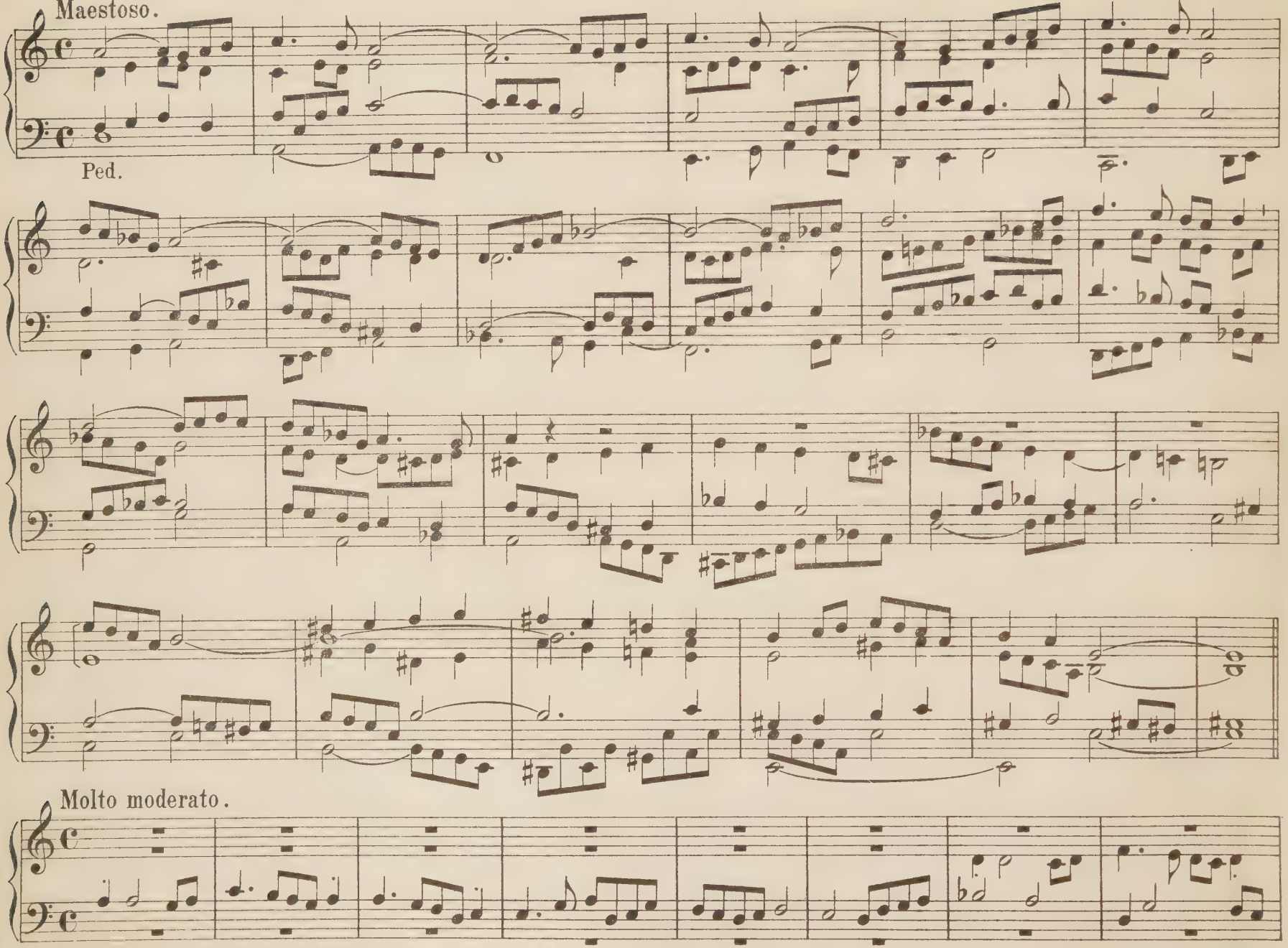
A. Jos. Monar.



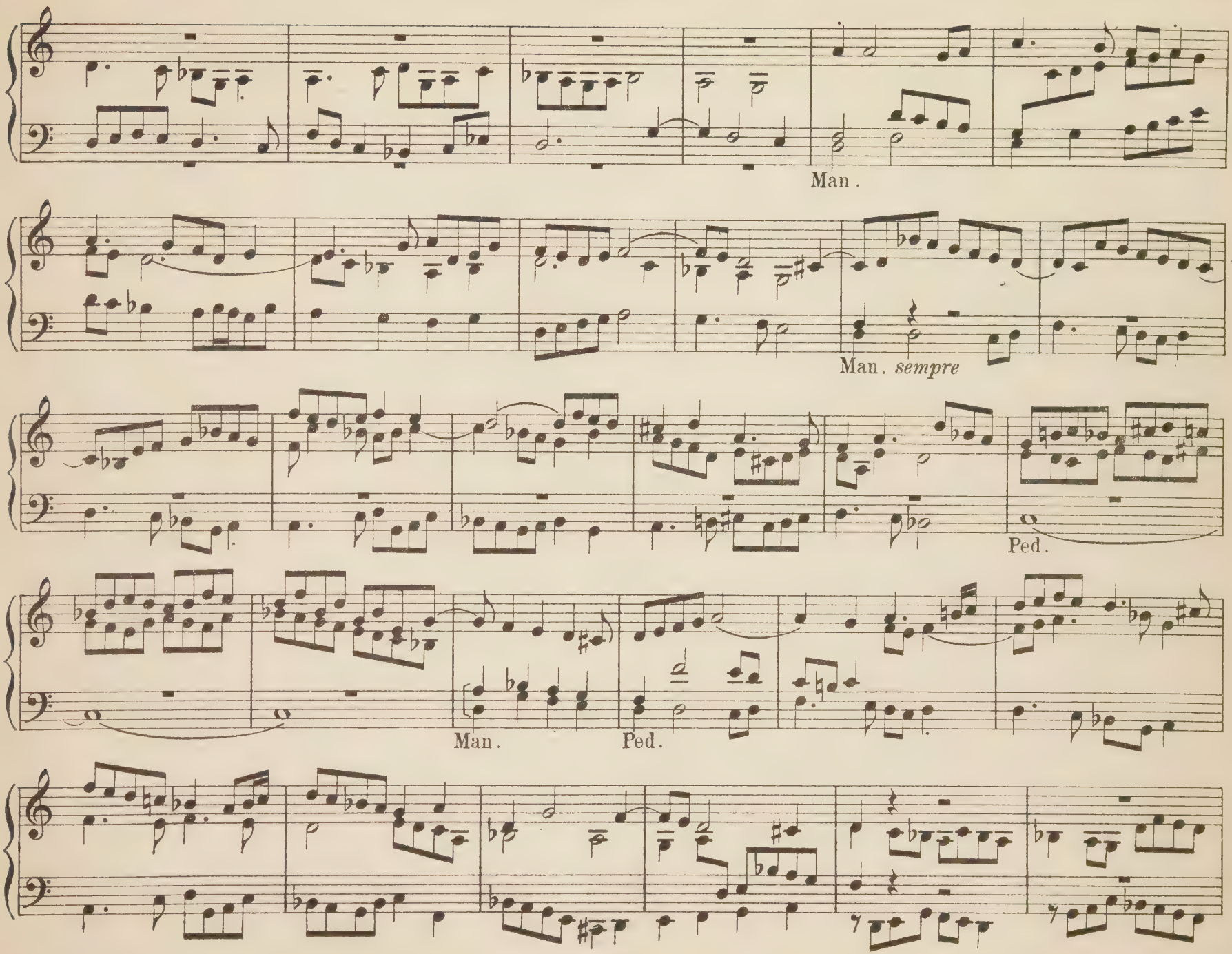
*) Aus „Orgelschatz von J. A. Troppmann“ mit Bewilligung der Verleger Ant. Böhm & Sohn – Augsburg.

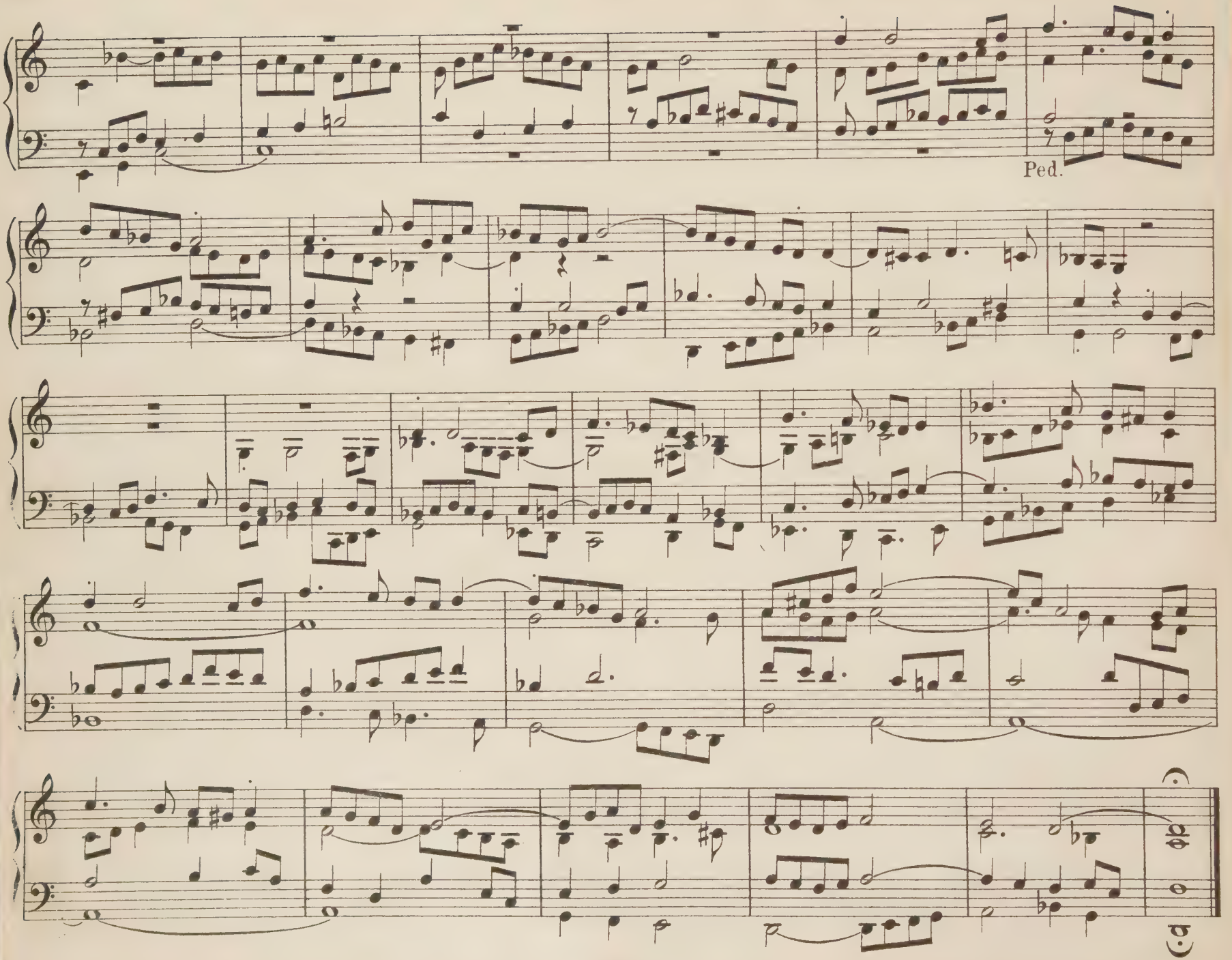
62.*) Nachspiel zum „Ite missa est“ in Festis Duplicibus.

Joh. Diebold.



*) Eigentum des Componisten.

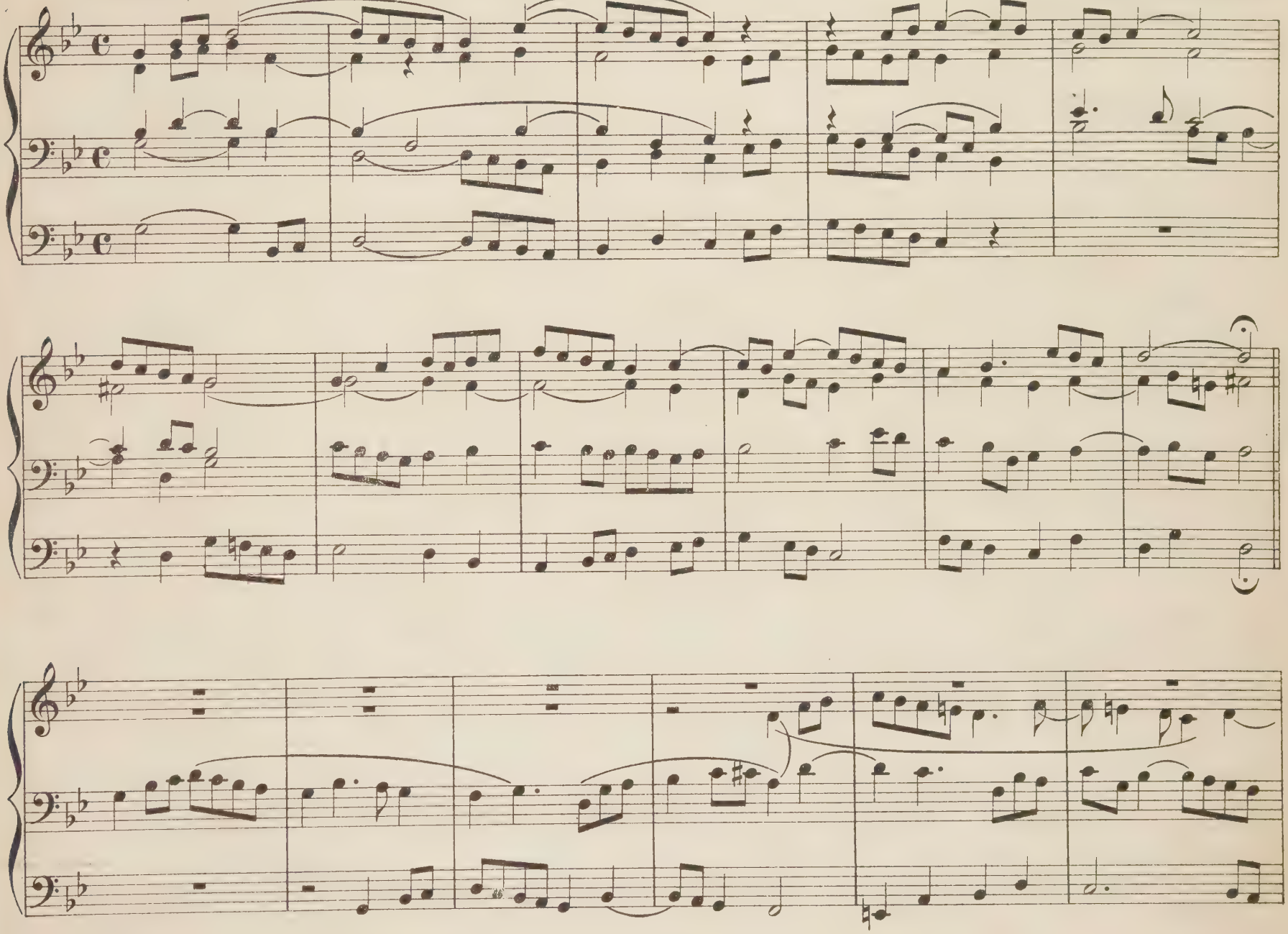

Man.
Man. sempre
Ped.
Man.
Ped.

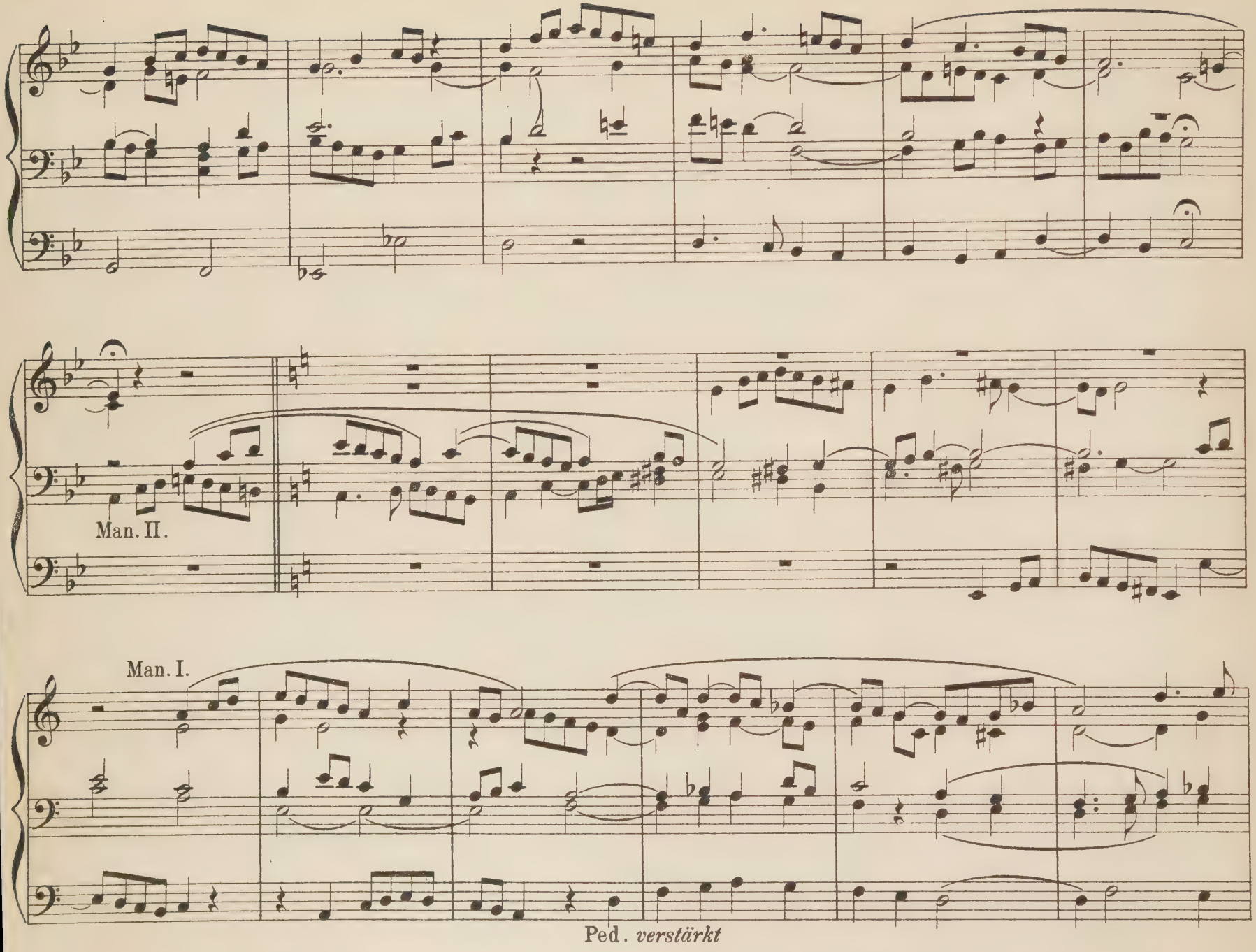

Ped.

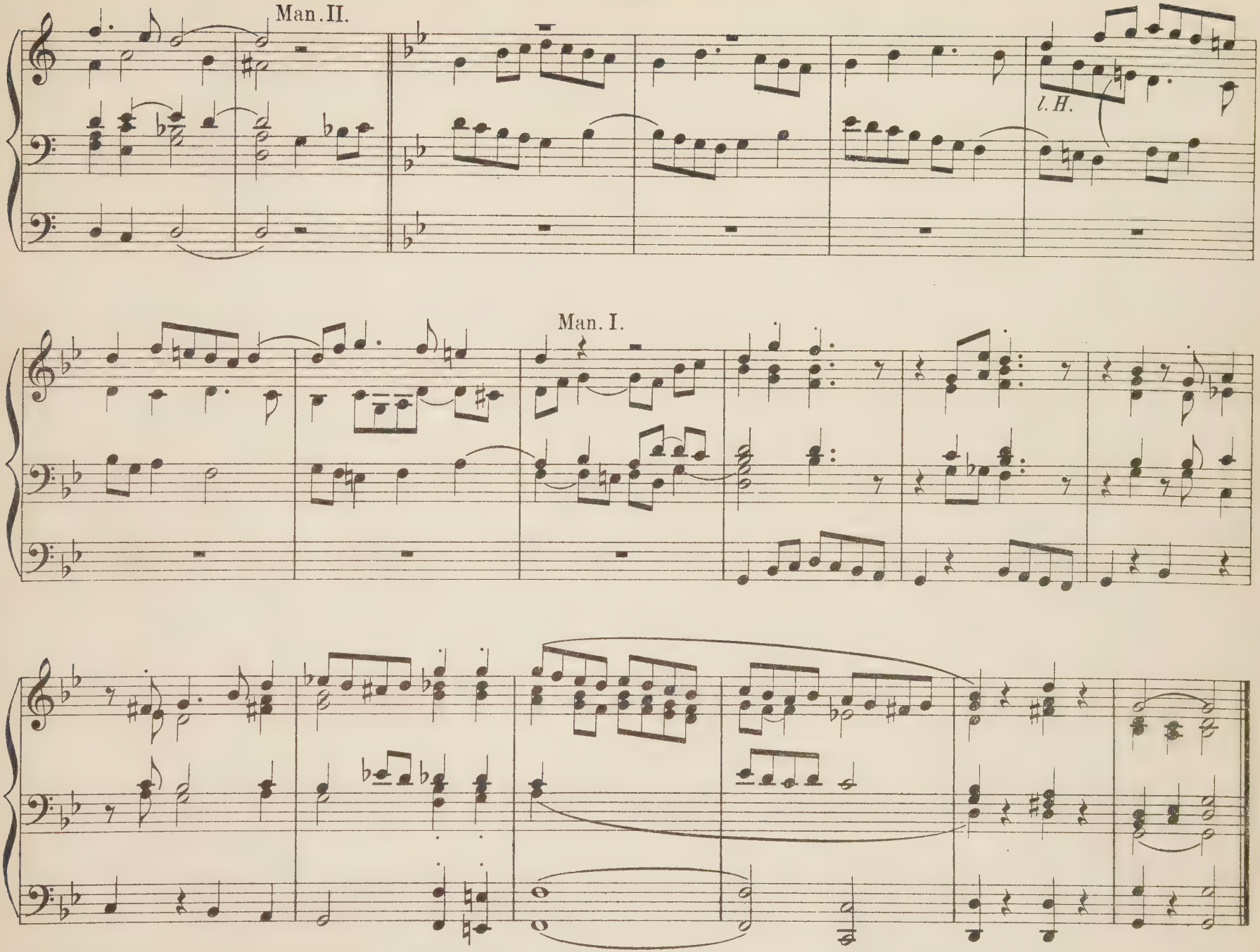
63. Einleitung und Fuge über das „Ite missa est“ in Missis Beatae Mariae.

Moderato. *Volles Werk.*

H. Pauli, Op. 3. Nº 2.



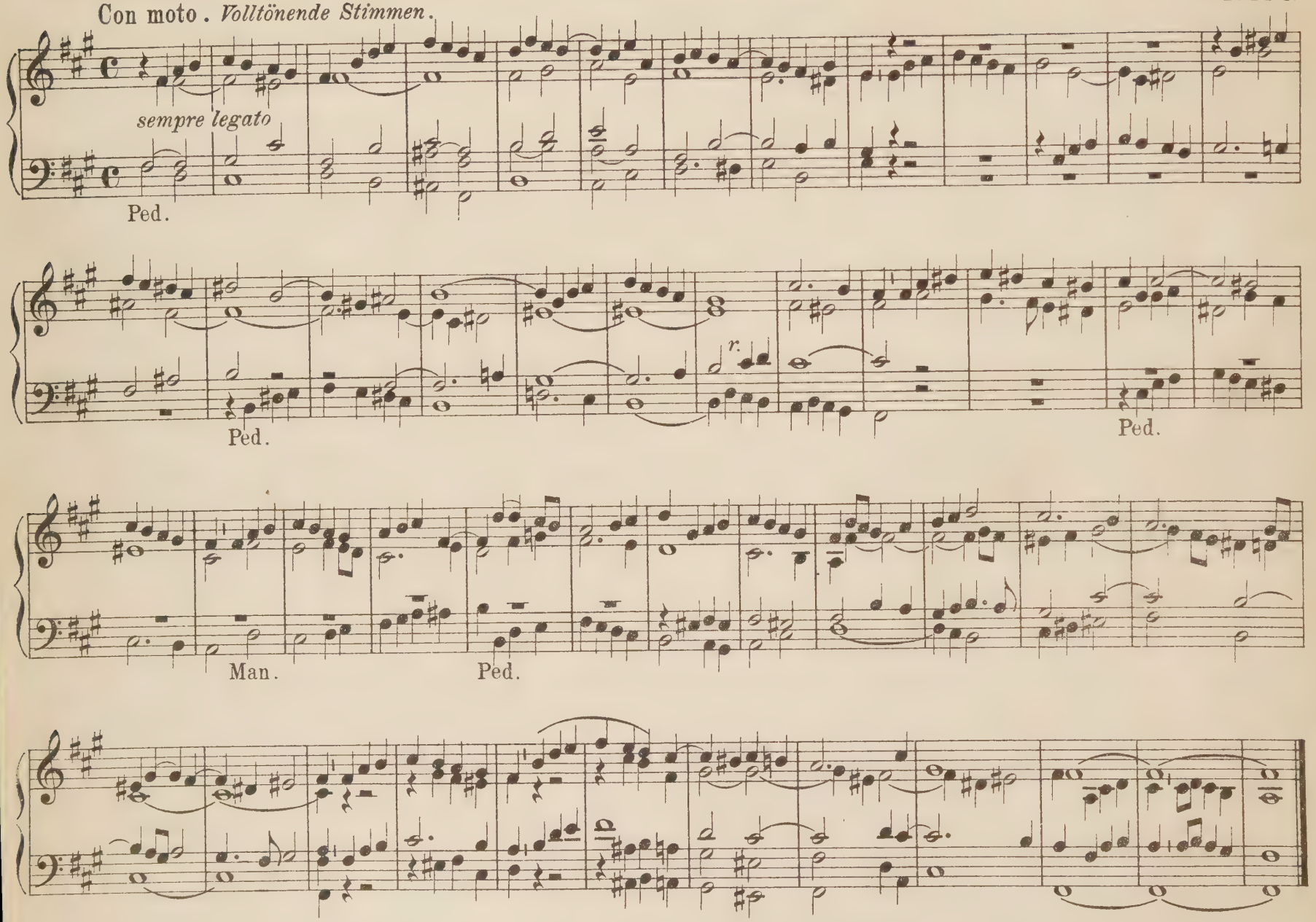

Man. II.
Man. I.
Ped. *verstärkt*


Man. II.
l. H.
Man. I.

64.*) Nachspiel zum „Ite missa est“ in Missis Beatae Mariae.

P. Piel.

Con moto. *Volltönende Stimmen.*



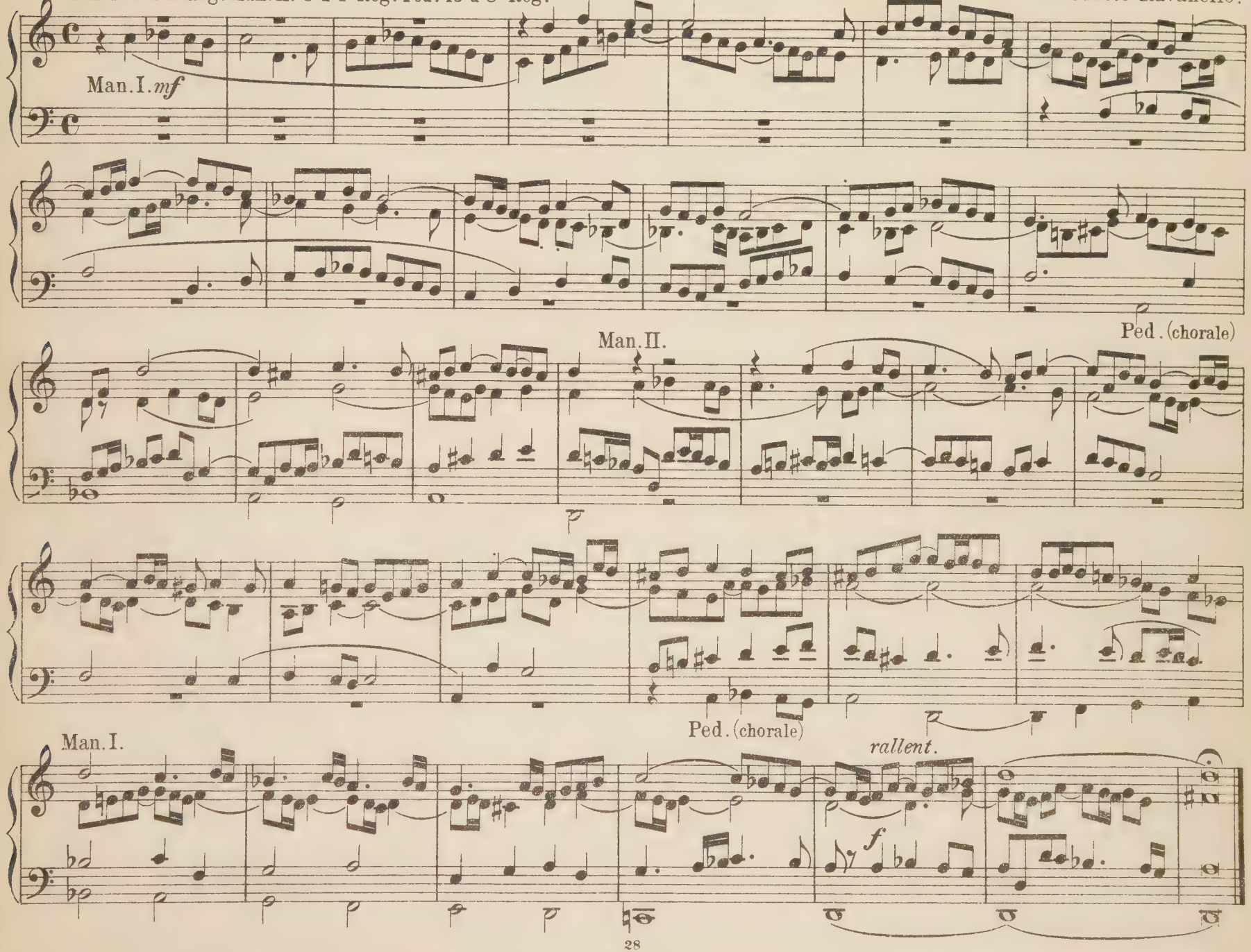
*) Aus „Orgelbuch zu den Melodien des Gesangbuches der Olmützer-Erzdiöcese v. Wilh. Plhak“ mit Bewilligung des hochwürdigsten f. e. Consistorium in Olmütz.

65. Nachspiel zum „Ite missa est“ in Dominicis infra Annum et in Festis semid.

Grave.

Man. I. 8 u 4' Reg. Man. II. 8 u 4' Reg. Ped. 16 u 8' Reg.

Oreste Ravanello.



66. Nachspiel zum „Ite missa est“ in Festis semidupl.

A. Jos. Monar.

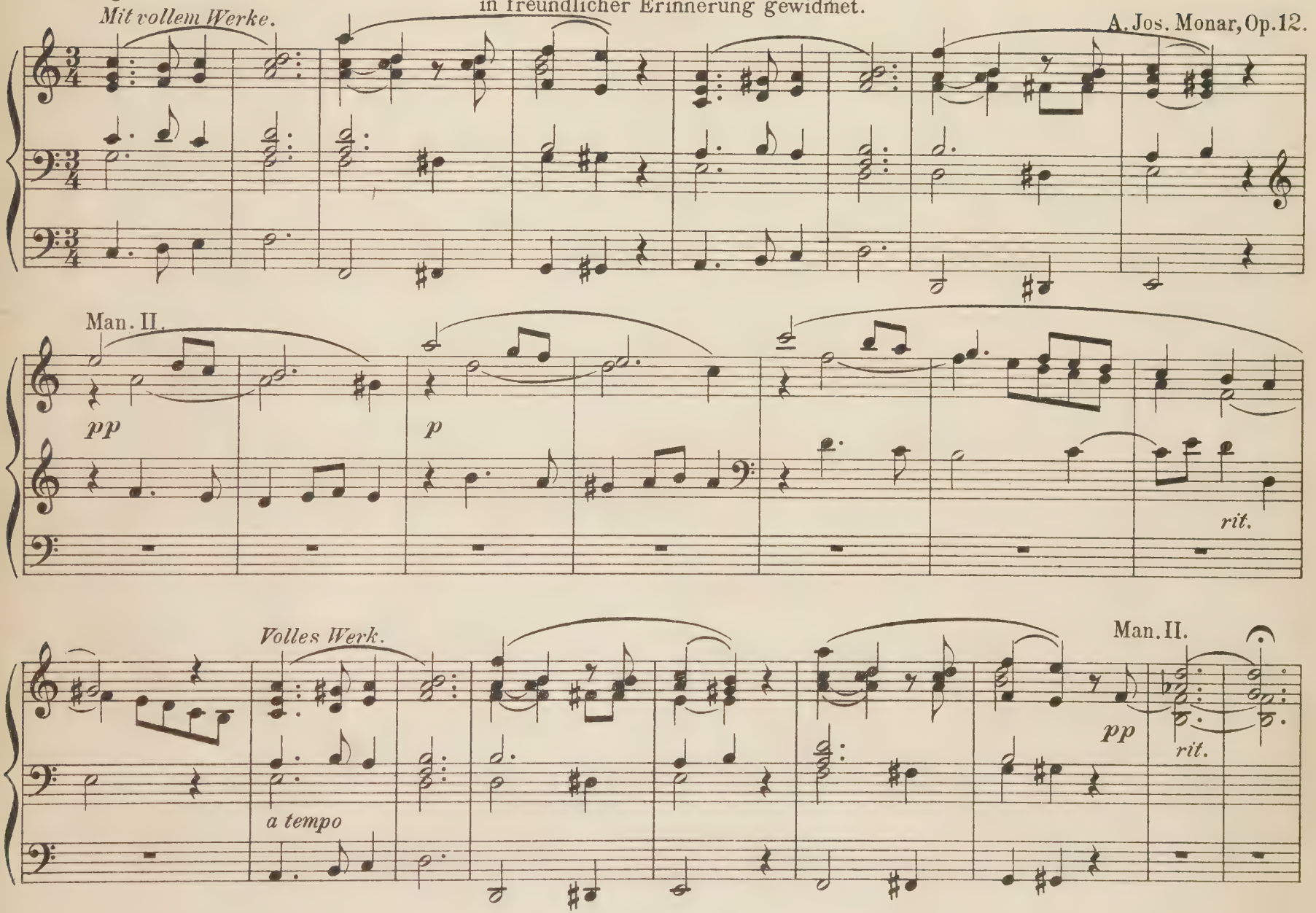
Moderato. *Starke Stimmen.*

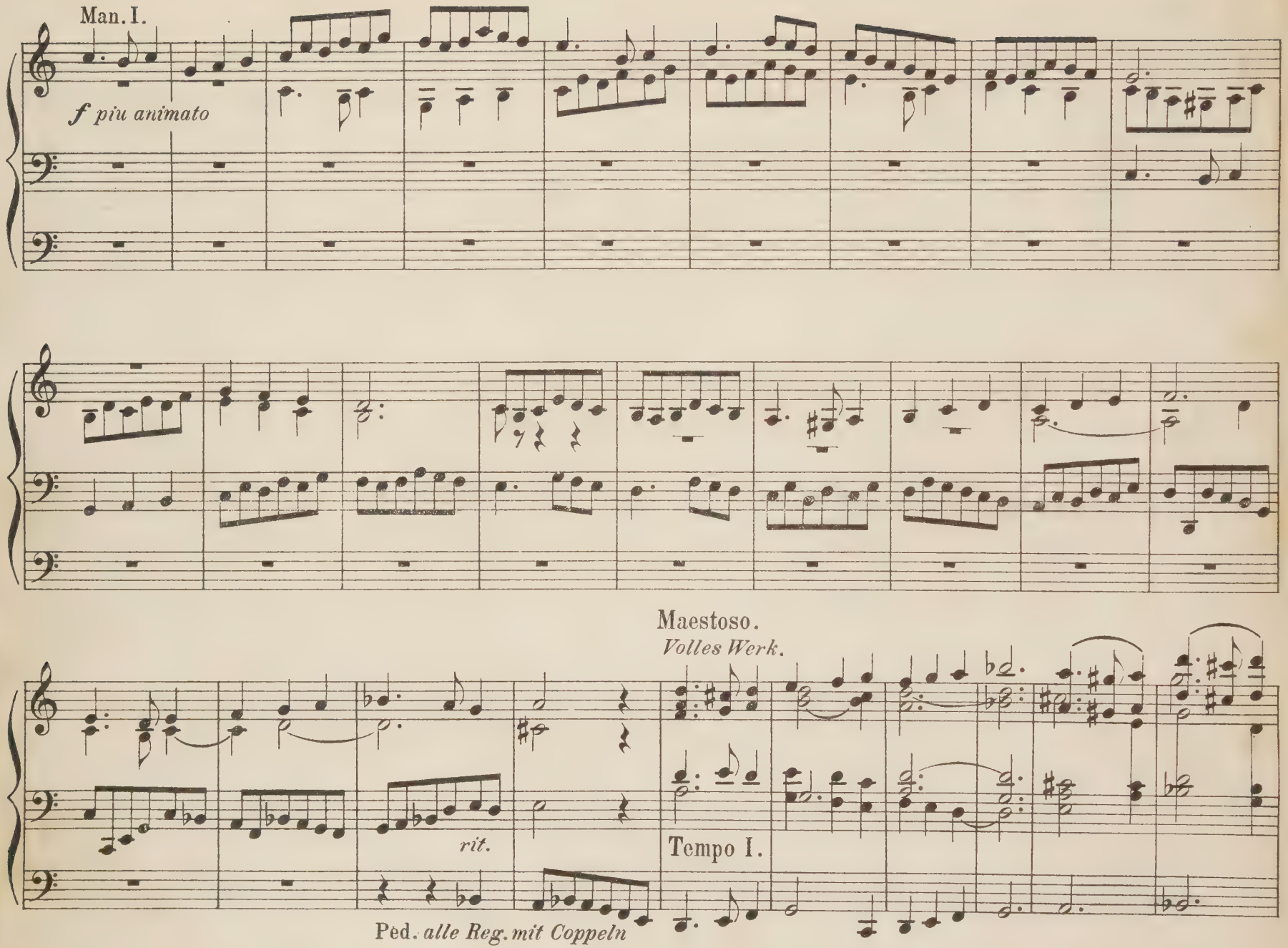
Zwei Fantasieen.

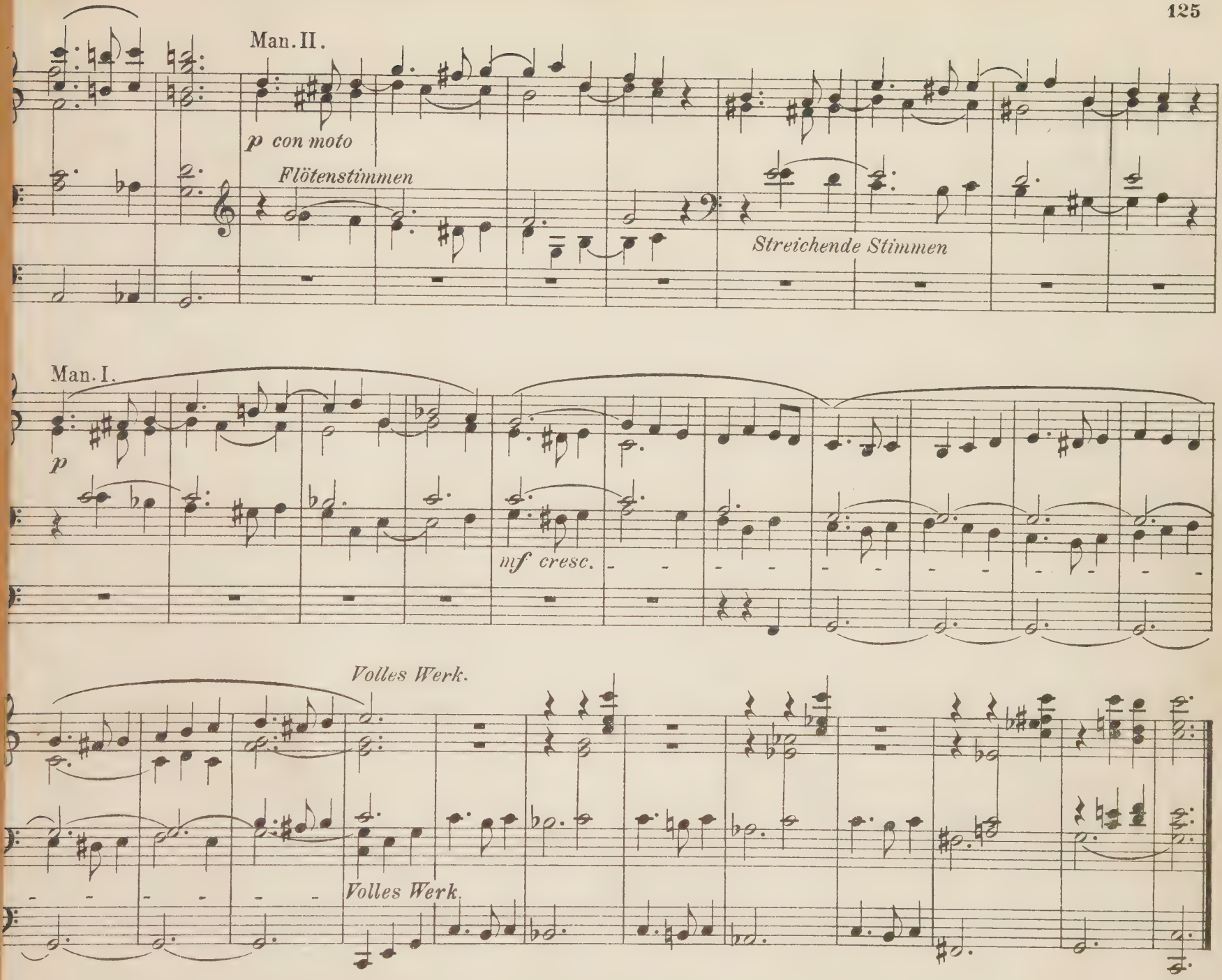
67. Fantasie № 1.

Allegro maestoso.

Seinem verehrten Collegen Herrn **H. Pauli** Domorganist in Trier
in freundlicher Erinnerung gewidmet.

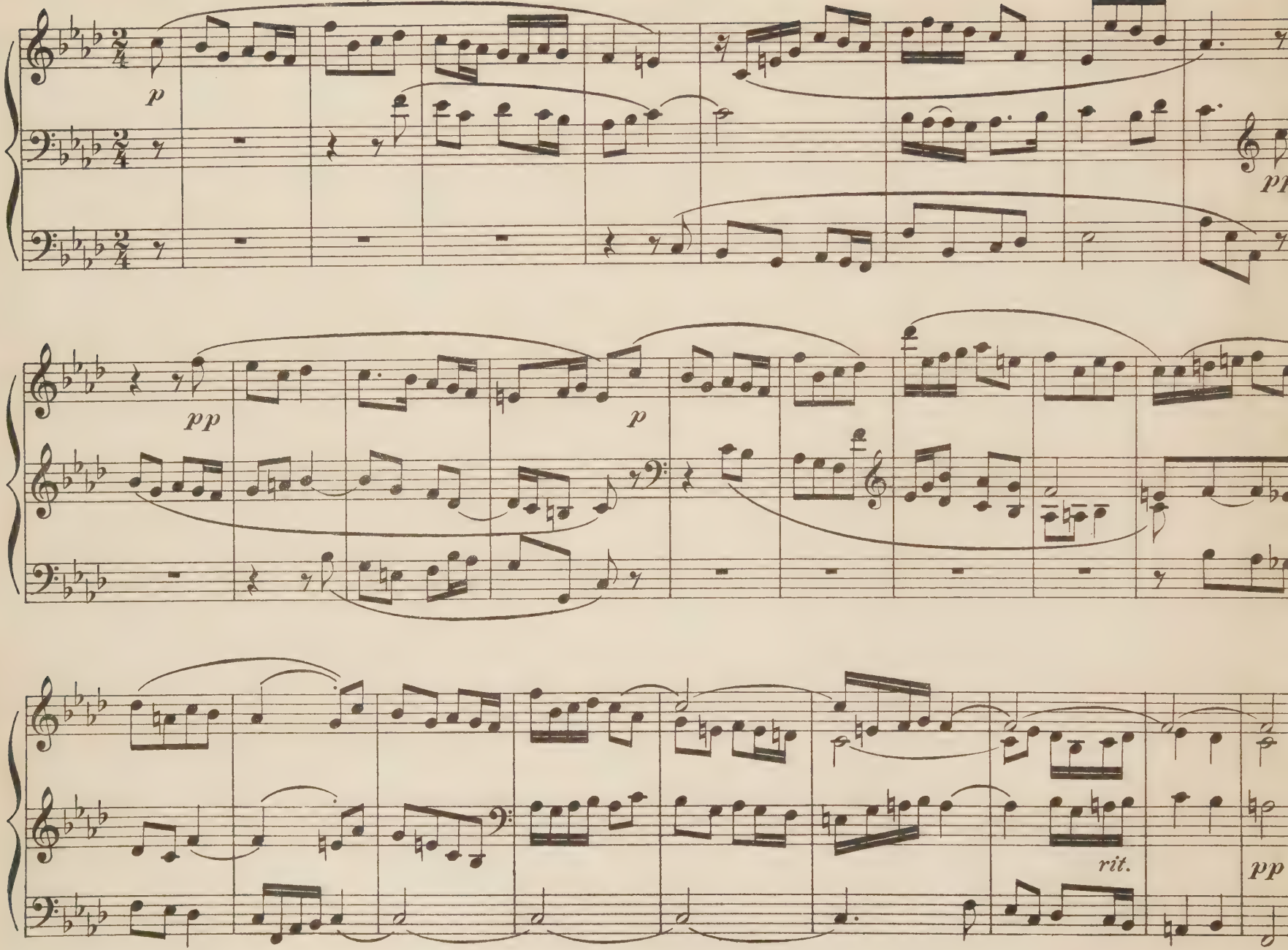



Man. I.
f piu animato
Maestoso.
Volles Werk.
rit.
Tempo I.
Ped. alle Reg. mit Coppeln

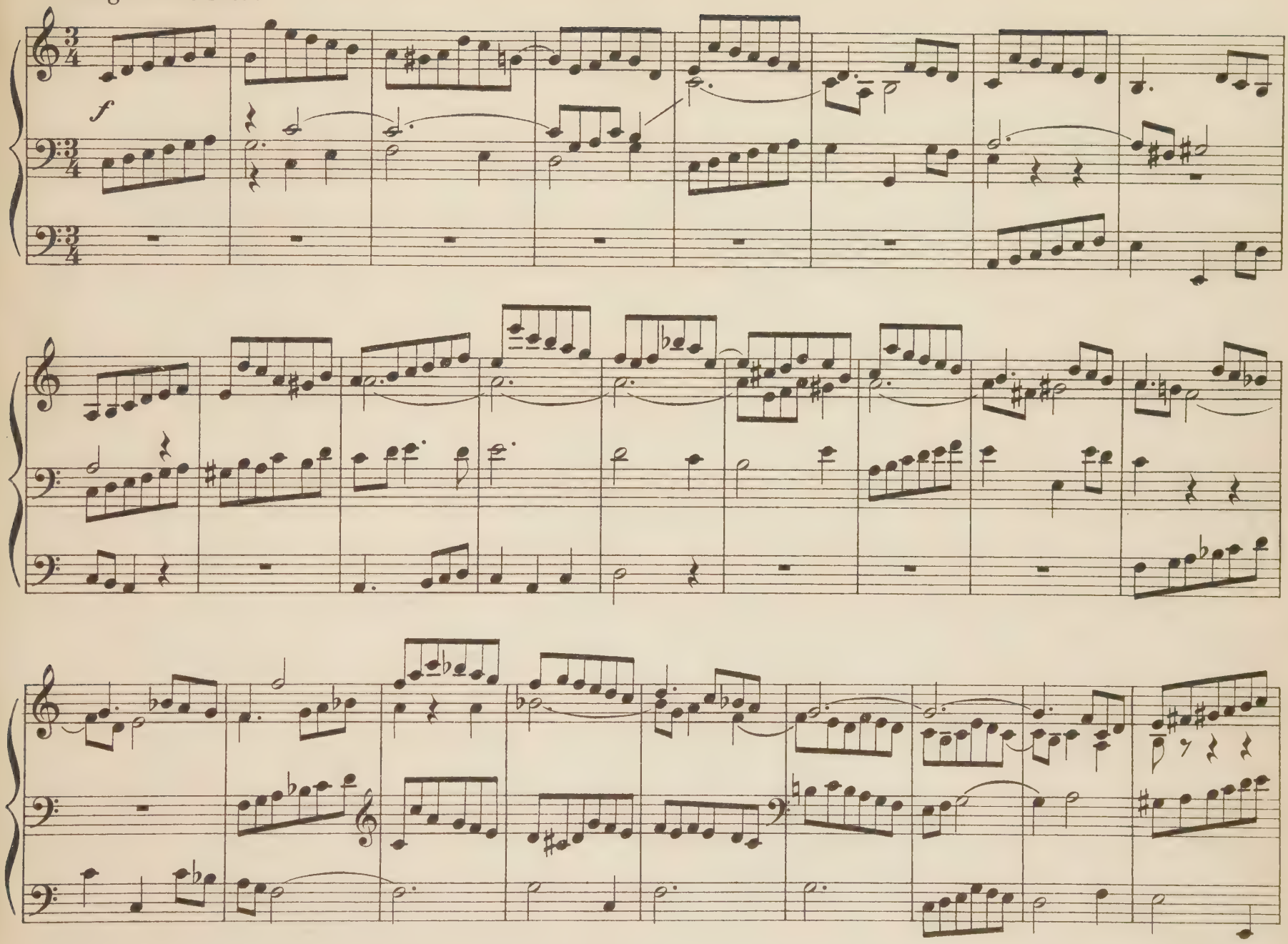

Man. II.
p con moto
Flötenstimmen
Streichende Stimmen
Man. I.
p
mf cresc.
Volles Werk.
Volles Werk.

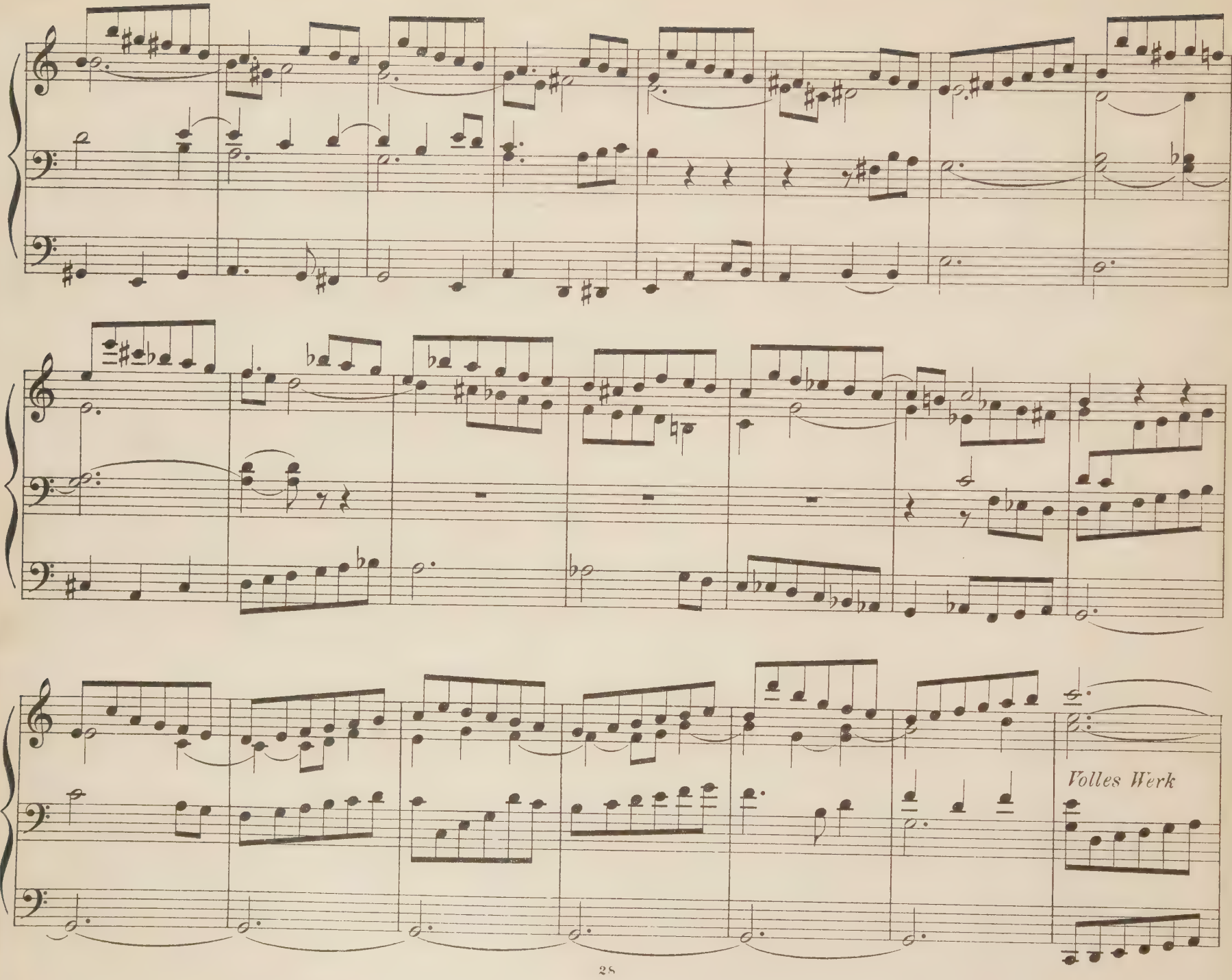
Andante.

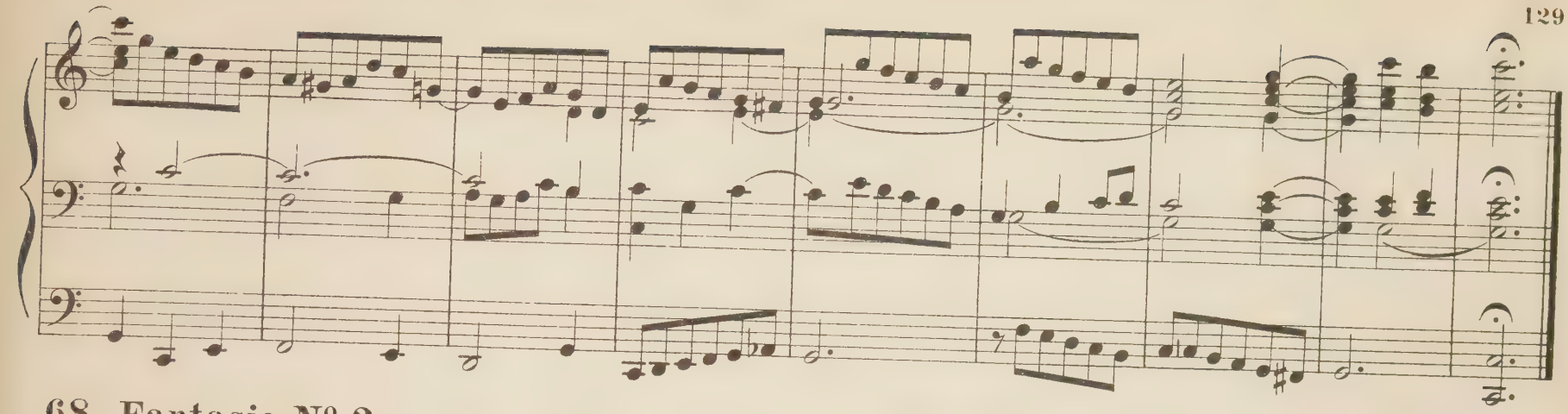
Man. I. *Flötenstimmen*, Man. II. *streichende Stimmen.*



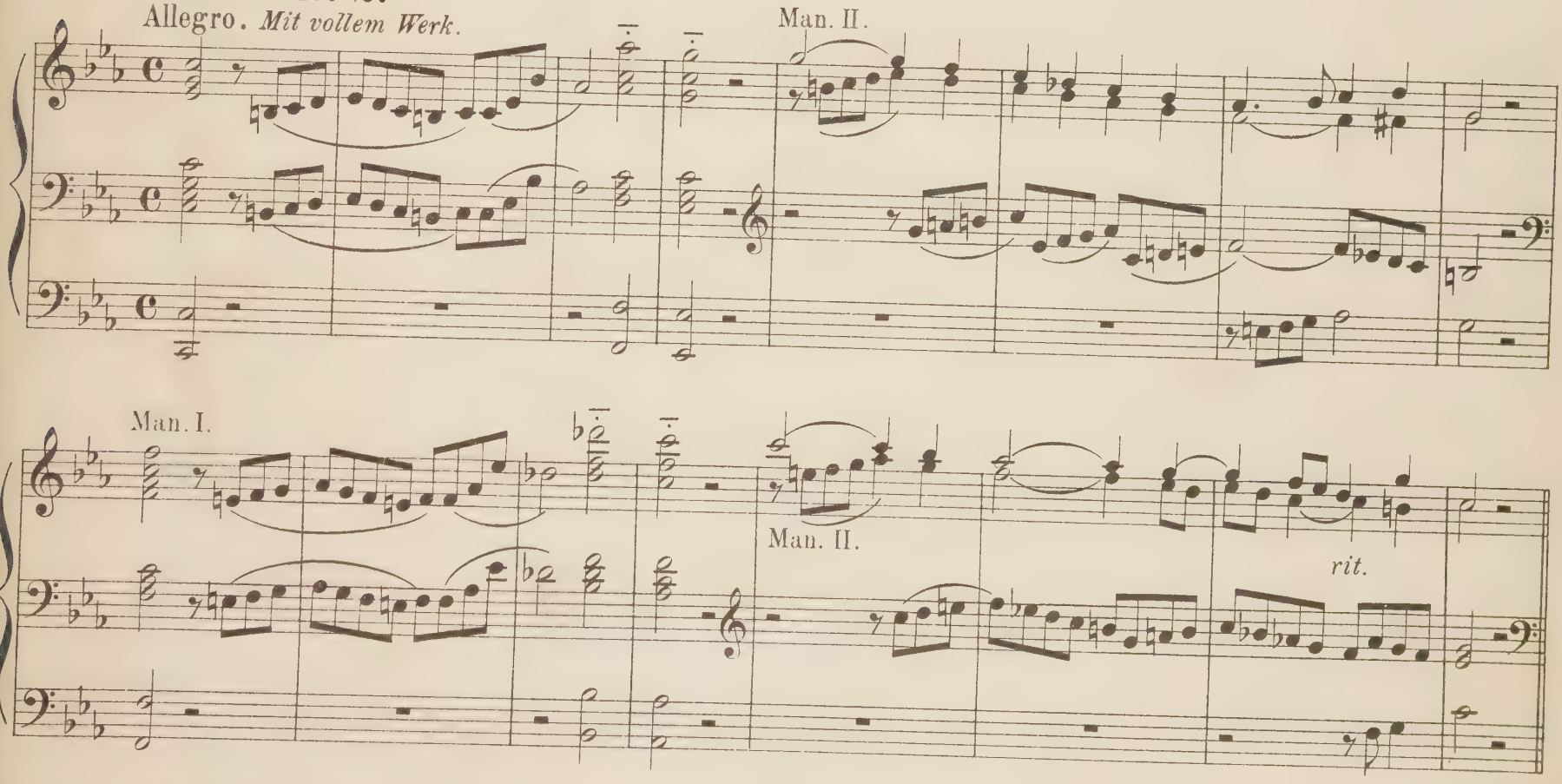
Allegro moderato.

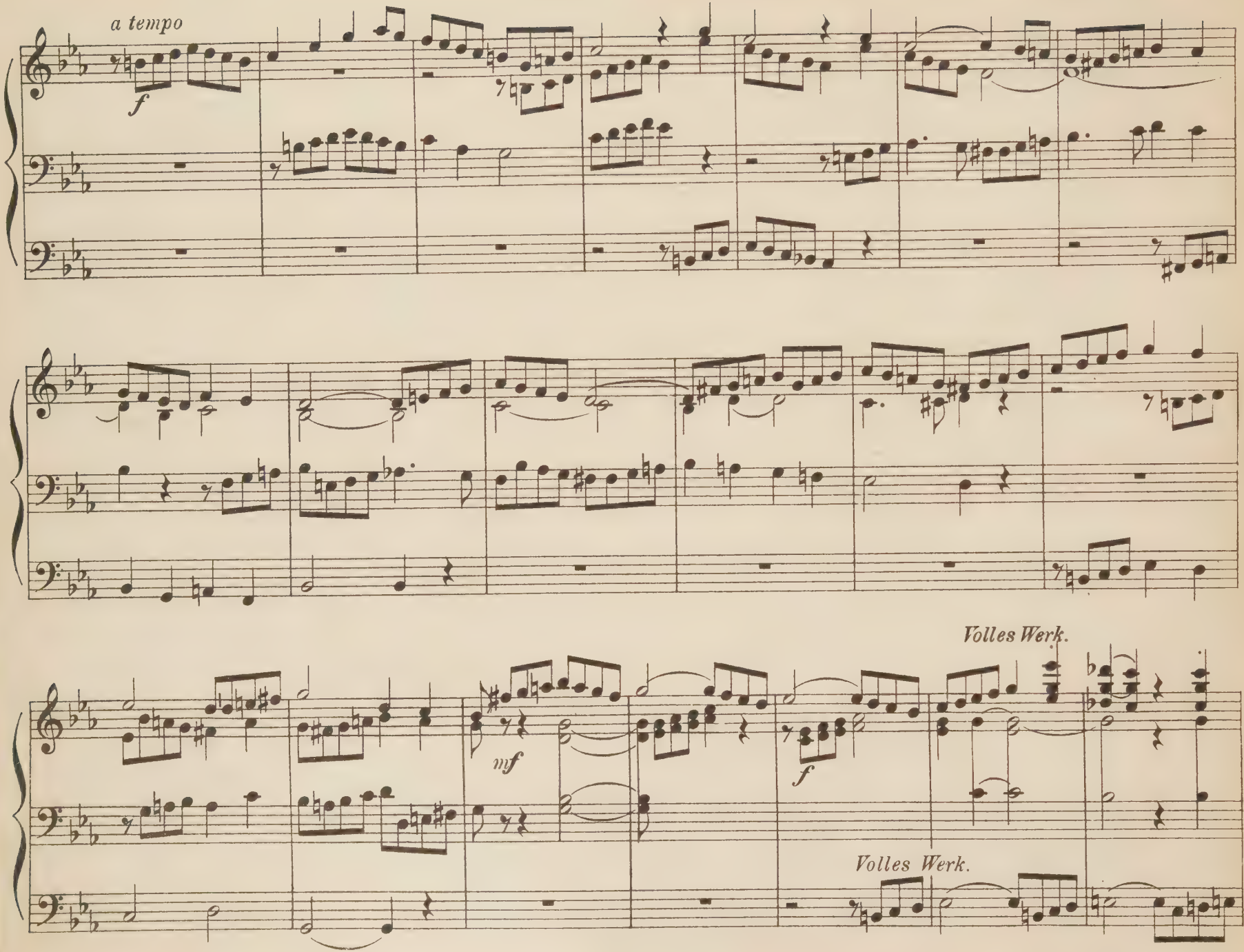


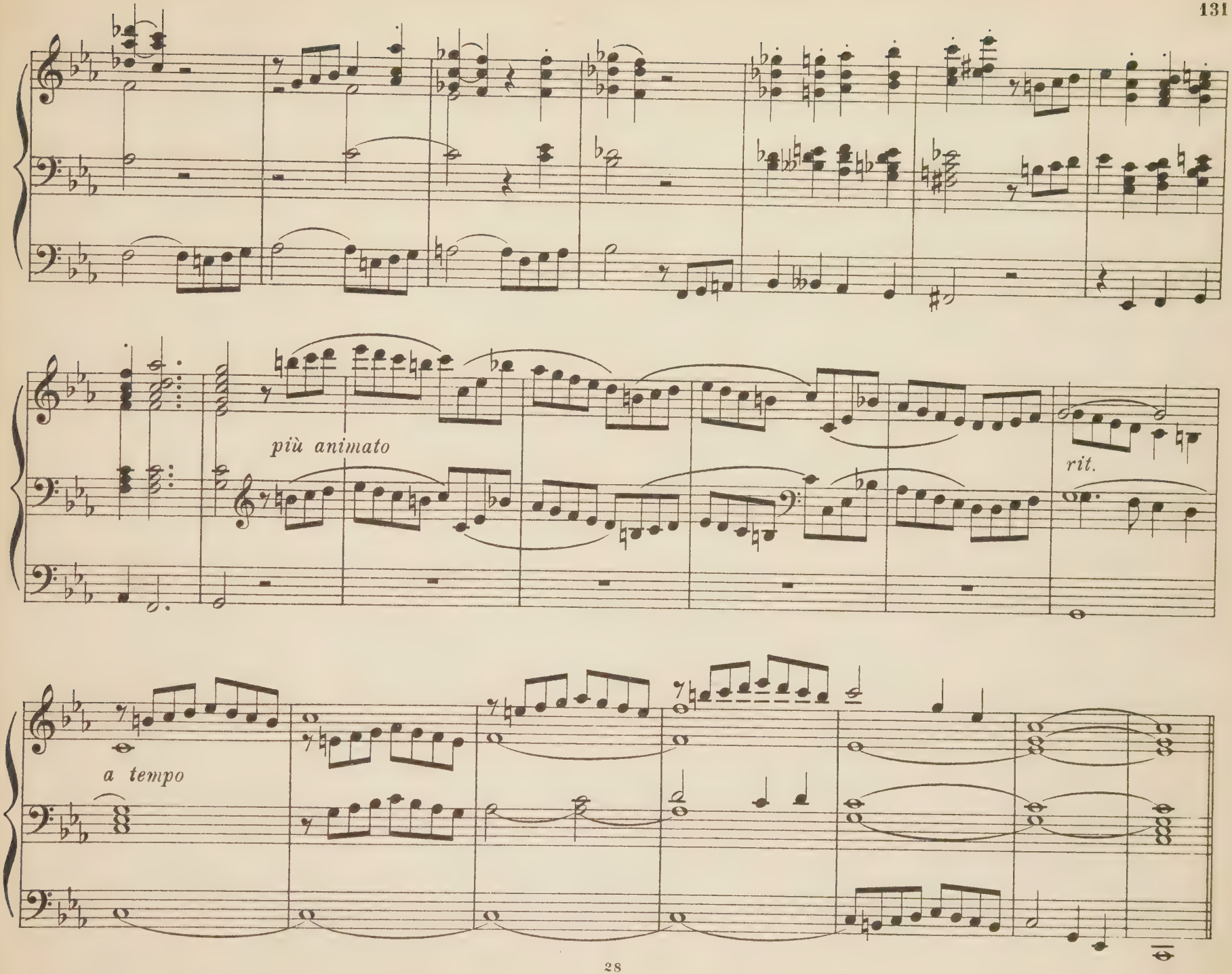

Volles Werk



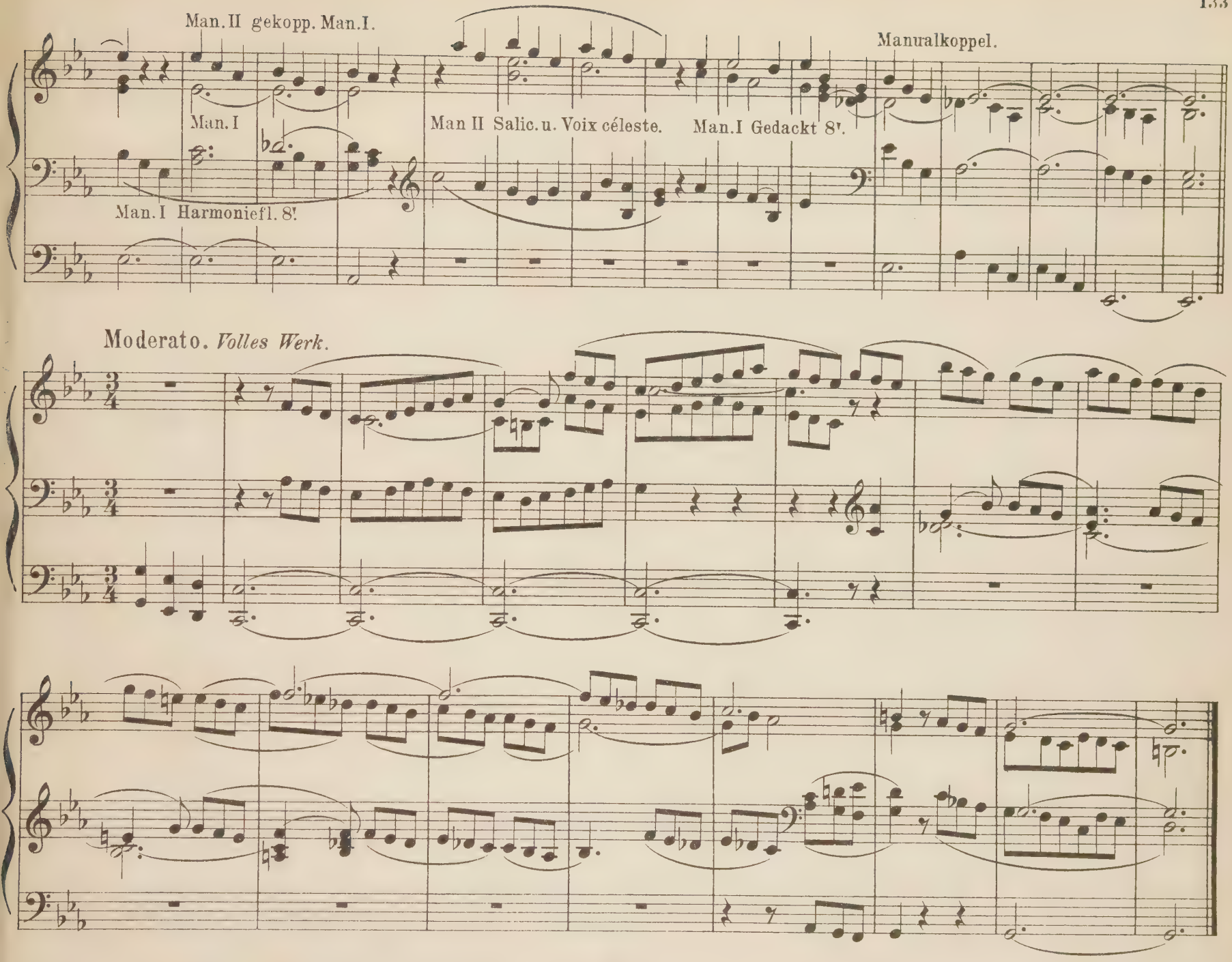
68. Fantasie Nº 2.



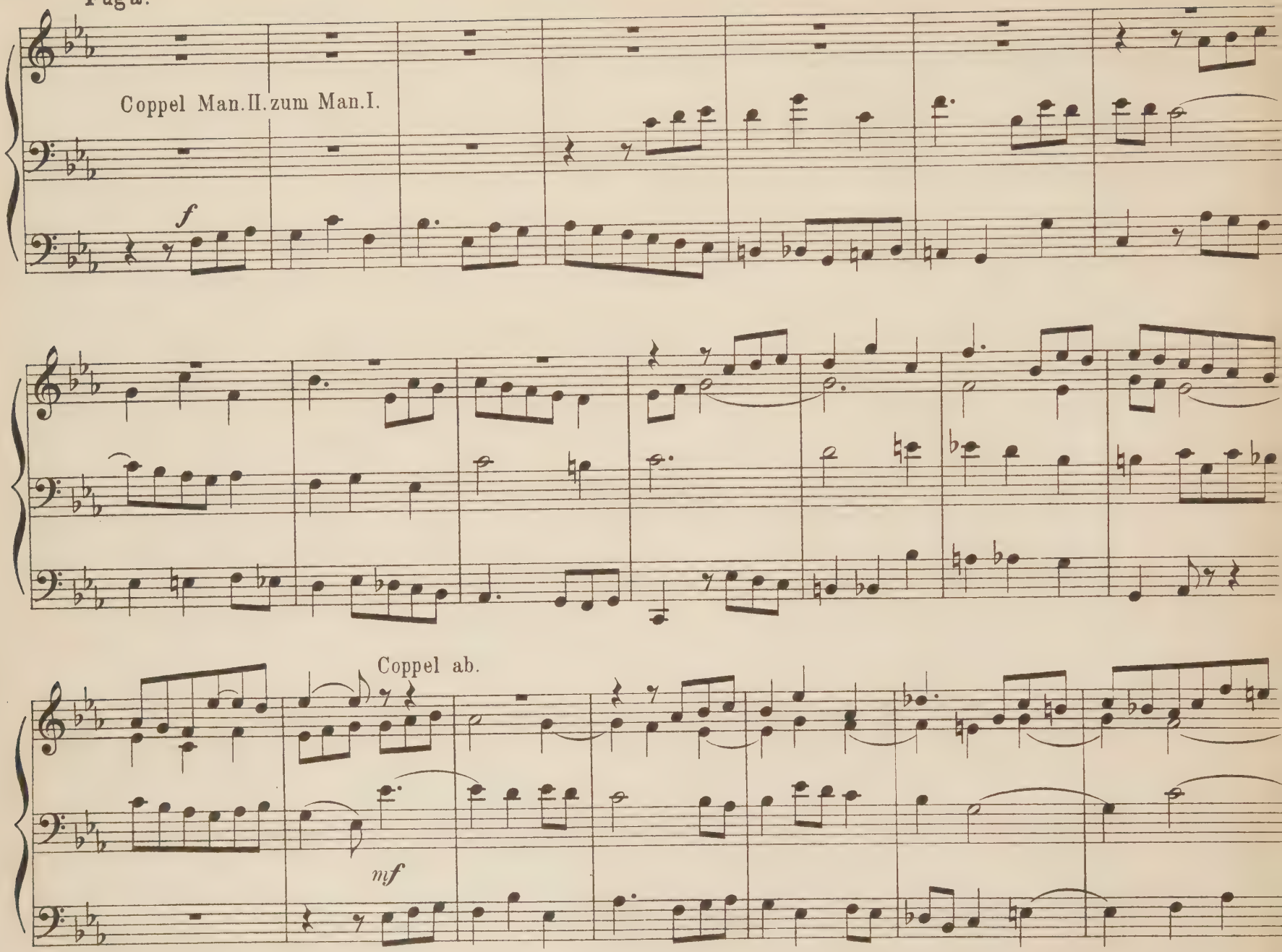

a tempo
f
mf
f
Volles Werk.
Volles Werk.

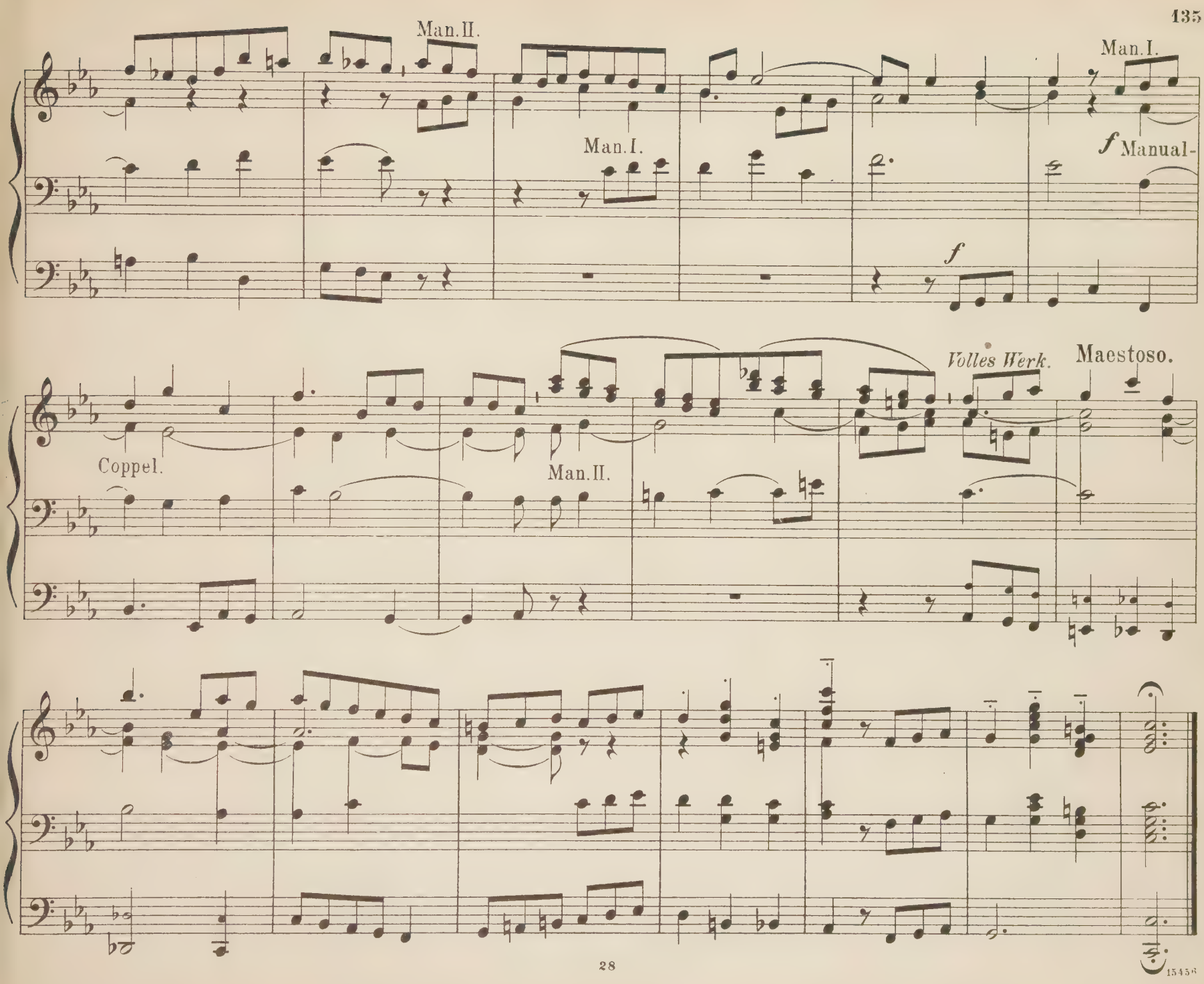

più animato
rit.
a tempo

Andante sostenuto. (Über Motive eines Kirchenliedes.)


Man. II gekopp. Man. I.
Manualkoppel.
Man. I
Man II Salic. u. Voix céleste.
Man. I Gedackt 8'.
Man. I Harmoniefl. 8'.
Moderato. *Volles Werk.*

Fuga.




Man. II.
Man. I.
Man. I.
f Manual-
f
Volles Werk.
Maestoso.
Coppel.
Man. II.